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NEW AMERICAN
MUSIC READER
NUMBER TWO

BY
FREDERICK ZUCHTMANN

ENLARGED EDITION

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INTRODUCTION.

It is presumed that **NEW AMERICAN MUSIC READER NUMBER ONE** has been thoroughly mastered before this book is taken up. In the former book, the child should have gained the power to sing the scale in any order of tones and intervals; to know the value of the quarter-note, half-note, dotted half-note, whole-note and the corresponding rests in 2-, 3- and 4-part rhythm, and to understand and recognize scale passages and intervals from hearing; to sing and interpret a considerable number of rote-songs; to read easy exercises with or without words, with the key-note located on any staff-degree; and to control and use the voice in the head-quality.

The **NEW AMERICAN MUSIC READER NUMBER TWO** begins the study of staff notation and keys, with their proper signatures. These are introduced at intervals, giving the necessary practice in each before a new key is studied. This plan avoids the confusion experienced when many keys are introduced near together.

The new rhythms are $\frac{6}{4}$ and $\frac{6}{8}$. Until $\frac{6}{8}$ time is taken up, the quarter-note is continued as the unit of measurement and the beat note. The exercises and studies are founded on melody, and the songs themselves, unless designated as rote, are to be used as studies for sight-reading. All work is related to and derived from song. Thus the dictation of intervals, of rhythm and its variations, together with the studies in enunciation, are drawn from the songs which they precede, and lead directly to their interpretation. The child thus sees the intention, realizes the value and the practical application of this drill, and is willing to work, since his labor results in song.

The song is the source, the basis, and the final object of study, and all that the song stands for is gained by this practice. The songs selected are properly graded and introduce new difficulties only after their effects have been first appreciated as actually occurring in a song. They are then demonstrated as far as possible by the inductive method, the pupil, under the guidance of the teacher, working out the new principle from his previous experience. Two tones to the beat and the common accidentals, sharp-4 and flat-7, are introduced at suitable intervals in the study of the keys, and later other sharped and flatted chromatics, together with the dotted quarter and eighth with exercises in two voice parts.

No attempt is made to prescribe special methods for practice, although attention is called to certain standards which are founded on universal pedagogical principles and upon successful experience.

INTRODUCTION.

The book furnishes abundant material for practice which the individual teacher may use in his own way.

The importance of enunciation in song cannot be overestimated, and yet it is perhaps the most neglected part of the singer's practice. Enunciation gives distinct aid in the production of good tone, if vowels are pure and consonants are clearly and quickly articulated. The function of melody is to intensify and make vital the emotional value of the text, and song is meaningless unless the words are clearly expressed and the sentiment perfectly interpreted. Singing may thus give invaluable help to language-study, since the necessities of spoken language are intensified and even exaggerated in song.

The teacher must keep in mind these differences:—In song, the pitch is sustained and definite. In speech it is uncertain, unsustained and gliding, while the compass is much less than in the former. In singing, modifications of vowels are necessary on account of the high or low pitch, and consonants must be perfectly articulated in order to make the words intelligible. In speech the length of the vowel sound is prescribed by the meaning or emotional value of the word, but in song these are lengthened or shortened by the necessities of melody. Hence, when analyzed, words seem distorted in singing, and the clear pronunciation of final consonants after prolonged vowels must be carefully practiced as well as the union of words in phrases and the taking of breath at the necessary intervals. Modification of the vowels, principally by giving more open production to *ā* and *ē* and the change of the unmusical qualities of short vowels such as *ū*, towards more open sounds, are required by reason of the necessity of making the vowels wholly musical in singing, which, of course, is not the case in speech. These considerations again emphasize the propriety of making song the basis of our practice.

Breathing. A short exercise in breathing should precede each practice period, the room being thoroughly ventilated. The exercises found on pages 18 and 19 of the MUSIC READER NUMBER ONE should be employed, especially those under the heading "*B.—The Measured Breath.*" These should be practiced with spirit, both for the sake of healthful gymnastics and to vitalize the pupils, so that the few minutes of vocal work may be carried on with animation and with strengthened power of concentration. Time may be saved by combining the breathing with vocalizes and drills on vowels and consonants in the practice of voice production.

The Head-Voice. All tones should be sung in the head-voice, the thick, boisterous, shouting tones of the boys in the chest register being absolutely prohibited, as well as the thin, reedy and nasal qualities which are so often heard in girls' voices. It will be found that the latter may be made to partake largely of the same flutey quality that characterizes the voices of boys. The studies and songs are in such keys and within such compass that the head-voice may always be used. *Voice quality should always be the first requisite.*

INTRODUCTION.

Names. The markings of the pitch names employed are those which seem most convenient for the purposes of this book, although somewhat different from the ones commonly used. They are:



The range of the music is within these limits, the lowest notes being employed as seldom as possible, and the general range being that of the staff itself.

In all the work the Supervisor has the possibility of a choice in the singing names, but whether the sol-fa syllables or numerals are so used, the object should always be, as soon as possible, to read with neutral syllables or with words directly.

Drill. The exercises and studies on new principles, which are introduced under the headings with Roman numerals, are intended for drill. In these drills, there should be frequent and rapid changes from one group to another *in irregular order*, so that the differences may always appear in the guise of the unexpected. Giving these always in the same order results in nothing but rote singing.

Individual Singing. It must be remembered that work in singing is of little value unless the individual pupil is trained *to think and to interpret for himself*. Every pupil should be expected to do individual work. This practice commenced in the first grade should be steadily and thoroughly continued in all grades. If begun with tact and with not too difficult tests, all pupils will soon have courage and ability *to recite* in music as readily as in any other study.

Dictation and Ear-training. Exercises and tests in scale dictation and ear-training must form a part of every lesson. Practice on the scale can never be given up. The knowledge of scale relation and its interpretation by relative position in the staff representation are most important parts of the regular study.

The Systematic Study of the Scales with Signatures. The order in which the scales should be studied is not a matter of the utmost importance, but, since after all the scale of C is the simplest in its representation, it has been chosen as the first to be taken up. It is quite as easy for the singer to read in one key as in another, as the signature merely locates the position of the scale on the staff, and this having been done, his problem is to interpret the notes from their relative position. This is quite different from the work of the instrumentalist. Objections to the employment of the key of C as the first for study are based upon the usual custom of starting exercises upon the lower C, which from considerations of voice culture is to be avoided. This is entirely obviated by making the studies center about the upper C, as we have done.

INTRODUCTION.

Singing in Two Voice Parts. Part singing may be begun by dictating **two** consonant tones for separate divisions. Easy Rounds and Canons are useful, in **which** the whole is first learned as a melody before the division is made into separate voices. The value of part-singing is seen by the gain in independence which it gives the individual, but degeneration of voice quality must be carefully guarded against.

The Quarter-note as the Unit of Measurement. The quarter-note is still retained as the unit of measurement and the beat note, but instances are shown in which the half-note and the eighth-note are so employed.

Measure Words. The measure words should be employed frequently as tests of the pupils' knowledge of 2-part, 3-part, 4-part and 6-part measure. These are "loud" for principal accents, "soft" for subordinate parts of the measure, and "light" for secondary accents. Thus 4/4 time is expressed by "loud, soft, light, soft."


New Effects. New effects in rhythm and in tone (chromatics) are first illustrated in songs. The inductive method is employed wherever possible, proceeding from the known in the pupil's experience to the new and unknown by comparison and by the evolution of general principles from what he himself recognizes as true in particular cases.

In General the Aim of Music Reader Number Two is to present attractive songs for practice, to introduce new difficulties, one by one, at suitable intervals, with plenty of drill, and to apply the skill thus gained to the interpretation of songs, the material used for practice being drawn from and leading directly to the song itself, **which** is thus the source, the basis and the object of practice.

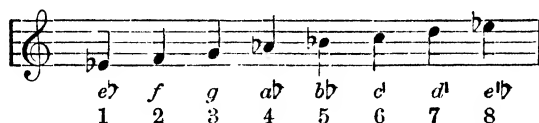
*I-a.—THE KEY OF E-FLAT.

Giving the pitch of $E\flat$ the teacher may ask the class to sing the scale to the words, "See the sun in splendor shining," or "Moonbeams shine upon the river." After which she sings, to the same tones, the names "E-flat, F, G, A-flat, B-flat, C, D, E-flat," which the class imitates. The teacher then explains that these are the pitch names of the Key of E-flat, and that when asked to sing the pitch names of the tones of the scale in the Key of E-flat, the pupils should sing them as given above.

Giving the same pitch, the teacher asks the class to sing "1," and the latter in reply to the question as to what is the pitch name of the tone sung, answer "E-flat." The teacher then places upon the black-board the representation of the tone sung, as follows:

, saying that this is a picture of E-flat. As the teacher points to the note the pupils sing "1," using the proper singing name.

Similarly the pupils are asked to sing "2," and say that its pitch name is "F." This tone is then placed in its proper position, and so on with the remaining tones of the scale, thus:



Dictation exercises may then be given upon the whole scale, the pitch names of various tones being asked for from time to time as sung.

When the scale has thus become familiar, the three flats may be placed after the clef and named as the "signature," with the explanation that this representation is sufficient to give the tones of the scale their proper pitch names, thus:

The Scale of E-flat.

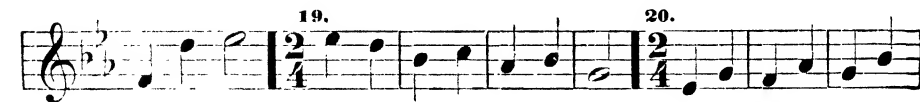
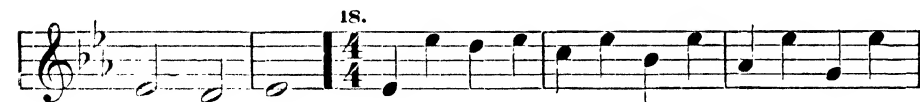


1-a.—Exercises in E-flat.



* The exercises and songs found on the 16 pages beginning with page 6-1 have been prepared especially to conform to the order followed by the new course of study for the schools of New York City. The key of $E\flat$ is given first, followed by the key of D . Teachers whose course of study begins with the key of C may omit these pages until later, and begin with page 7. The manner of presenting the keys of $E\flat$ and D with the pitch names follows the method outlined in the syllabus prepared for the Boroughs of Manhattan and the Bronx, New York City.

Exercises in E-flat.—Concluded.



2-a.—September.

Dict. $e\dot{2} = 8$. 53. 52. 5135.

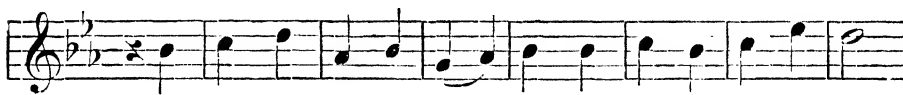
Enun. (b2.) Gold-en-rod, yel-low, or-chards, bend-ing, dusk-y, hid-den, spun.



The gold - en - rod is yel - low, The corn is turn - ing brown,



The trees in ap - ple or - chards With fruit are bend - ing down;

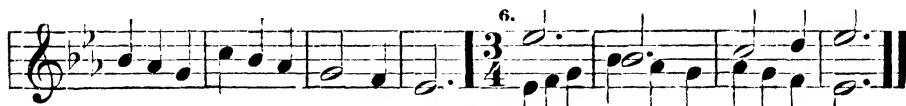
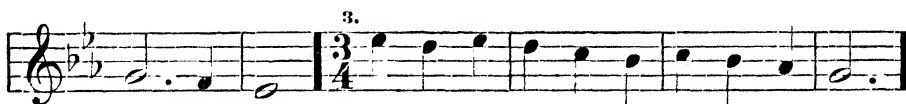


The gen - tian's blu - est frin - ges Are curl - ing in the sun,



In dusk - y pods the milk - weed Its hid - den silk has spun...

3-a.—Exercises.



Exercises.—Concluded.



4-a.—Life in Nature. (Rote.)

Enun. (f.) Bir-die, rain-bow, col-ors, gur-gling, dale.

German Melody.



1. Bir - die in loft - y tree, Whose form you scarce can see, Sings with-out fear;
2. Flow-ers on mead-ows low Bright rain-bow col-ors show, And laugh with glee.
2. See gurgling brooklet flow, Where graceful grass-es grow, Down in the dale.



We, wan-d'ring on the hill, Turn now and stand quite still, His song to hear.
They lift their fa - ces dear, Shed-ding their per-fume near, For you and me.
Stoop o'er the mos - sy side, Drink while the wa - ters glide Thro' flow'ry vale.

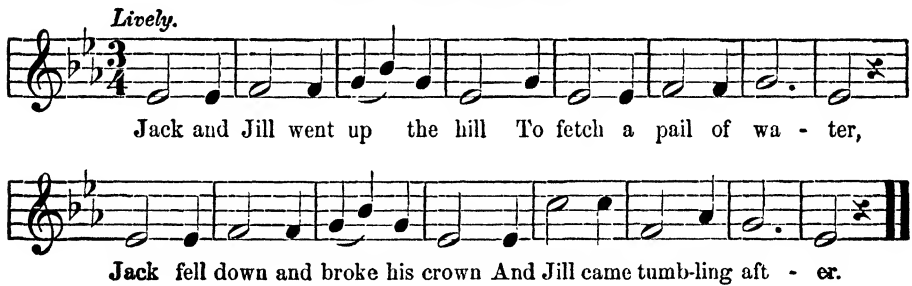
5-a.—Exercises.



Exercises.—Concluded.



6-a.—Jack and Jill.



7-a.—Three Melodies.



8-a.—Cradle Song.



1. Slum-ber isle is far a-way, Swing, swing, cra-dle, swing;
 2. Ba-by's ship is sail-ing slow, Swing, swing, cra-dle, swing;



In the midst of dream-land's bay, Swing, swing, cra-dle, swing.
 Where the sweet-est lil-ies grow, Swing, swing, cra-dle, swing.

9-a.—Lullaby.



Strongly accented.

10-a.—Melody.



11-a.—The Blue-Bells of Scotland.



12-a.—Exercises.

13-a.—Sleep, my Child.

Sleep, my child, oh sleep! While slowly sunbeams creep. Come in oh sunshine

bright and mild, But do not wake my dar-ling child, Sleep, my child, oh sleep!

14-a.—O Rolling Sea.

O roll - ing sea, O roll - ing sea, What sto - ry have you now for me?

The musical notation for 'O Rolling Sea' consists of two staves in 3/4 time, key of B-flat major. The melody is written on a treble clef. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the staves.

15-a.—Exercises.

The musical notation for 'Exercises' consists of four staves in 3/4 time, key of B-flat major. The first staff is marked with a '1.' and contains a melody. The second staff contains a melody. The third staff is marked with a '2.' and contains a melody. The fourth staff contains a melody. The exercises are designed to be played sequentially.

16-a.—Buttercups and Daisies.

But - ter - cups and dai - sies, Oh! the pret - ty flow'rs.

Com - ing in the spring - time, To tell of sun - ny hours.

The musical notation for 'Buttercups and Daisies' consists of two staves in 4/4 time, key of B-flat major. The melody is written on a treble clef. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the staves.

17-a.—Our Flag.

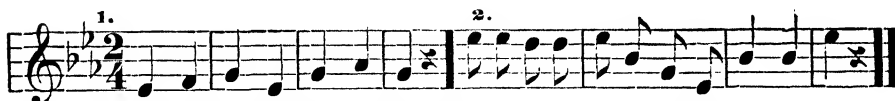


1. Our flag is there! our flag is there! We'll greet it with three loud huzzas,
2. That flag is known on ev-'ry shore, The standard of a gal-lant band,



Our flag is there! our flag is there! Be-hold the glorious stripes and stars.
A - like unstained in peace and war, It floats o'er freedom's hap - py land.

18-a—Canon. Winter. (Rote.)



Hear the winter storm-winds blow, See the fleecy, fleeting clouds of silver snow.

19-a.—O Sing God's Praise. (Rote.)

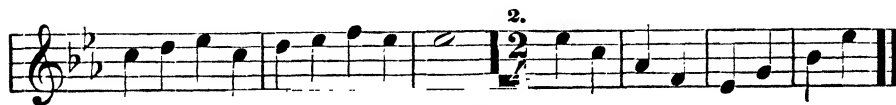


1. O sing God's praise in win - ter days, He is so kind and true;
2. The fields with snow are man - tled o'er, And earth, in white robe dress'd,



The sprout-ing grain and gold - en maize, He sav - eth all for you.
Hears not the chil - ling win - ter's roar, But sinks to qui - et rest.

20-a.—Exercises.



I-b.—THE KEY OF D

Following the method employed in the development of the scale of E-flat, the teacher, giving the pitch of *d'*, may name the pitches of the scale tones in the key of D. These are D, E, F-sharp, G, A, B, C-sharp, D.

As before, these tones are pictured on the staff, the complete scale having this form,



Give dictation exercises upon the scale, and name the different tones as represented until they are familiar to the pupils. Then the two sharps may be placed after the clef, and named "the signature" of the key of D, thus:

The Scale of D.

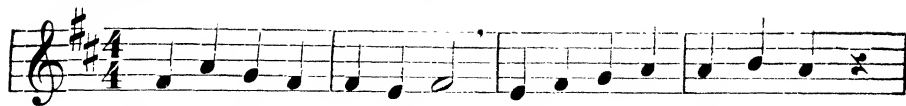


1-a.—Exercises in D.

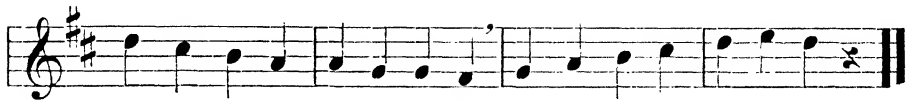


22-a.—What does little Birdie say?

Tennyson.



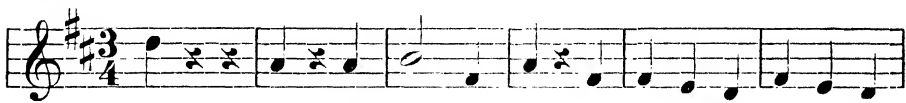
What does lit - tle bir - die say, In her nest at break of day?



"Let me fly," says lit - tle bir - die, "Moth - er, let me fly a - way."

23-a.—Hark, Hark!

Mother Goose.

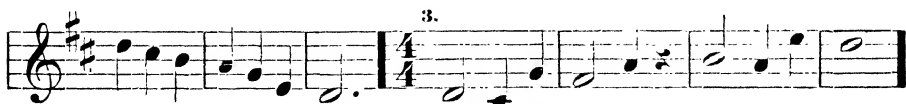
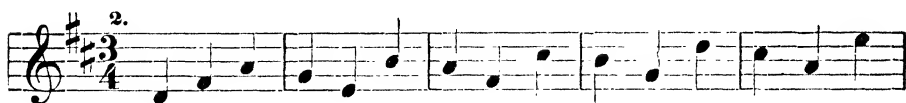
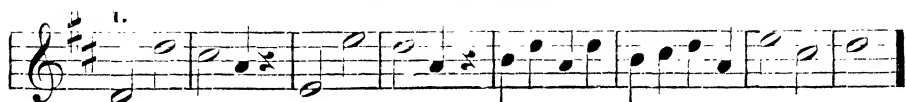


Hark, hark, the dogs do bark! The beggars are coming to



town; Some in rags and some in tags, And some in vel-vet gowns.

24-a.—Exercises.



25-a.—Little Builders.

1. Lit - tle build - ers, build a - way! Build a tem - ple pure and bright,
 2. Lay the cor - ners strong and deep, Lay them with a workman's care,

Build it up with deeds of light; Lit - tle build - ers, build to - day.
 Let no e - vil en - ter there, Where the pur - est thoughts we keep.

26-a.—Exercises.

1. 2. 3. 4. 5.

27-a.—The Snow.

Snow so fair, snow so fair, Wheeling thro' the win - try air, Dropping down,
 dropping down On the busy town. Do you, white-rob'd fairies, say,

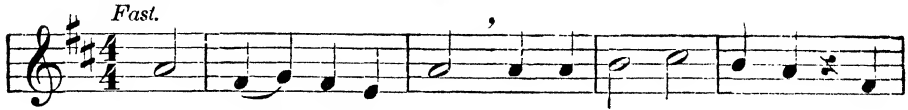
The Snow.—Concluded.



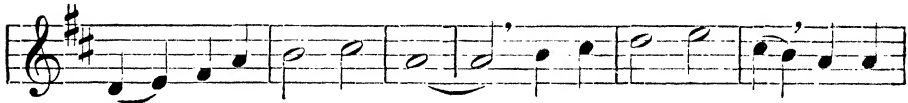
Dance in hon-or of the day? Snow so fair, snow so fair, Dancing in the air.

Jean Ingelow.

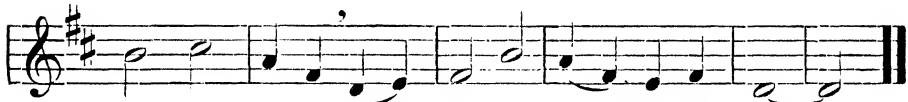
28-a.—O Moon! in the Night.



1. O moon! in the night I have seen you sail-ing, And
2. You moon, have you done some-thing wrong in heav-en, That



shin - ing so round and low; . . . You were bright, ah, bright! but your
God now has hid your face? . . . If you have, I hope you will



light is fail-ing, You're noth-ing now but a bow. . .
be for - giv-en, And shine a - gain in your place. . .

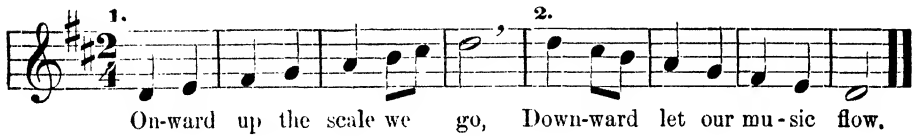
29-a.—Exercises.



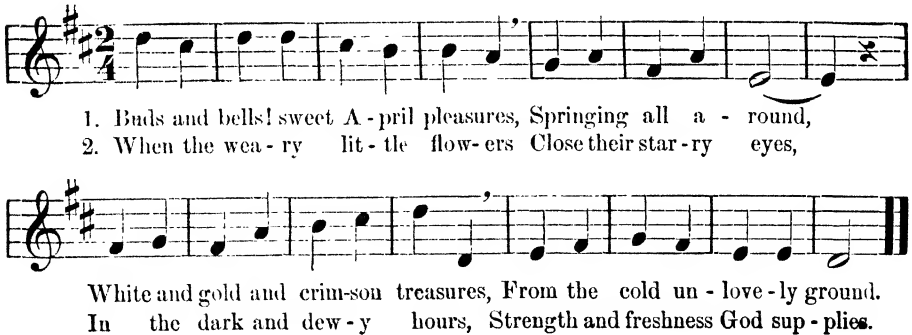
Exercises.—Concluded.



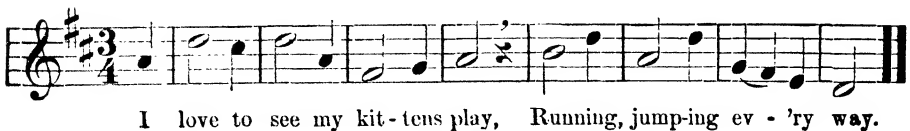
30-a.—Canon. The Scale. (Rote.)



31-a.—Buds and Bells.



32-a.—My Kittens.



33-a.—Evening Song.

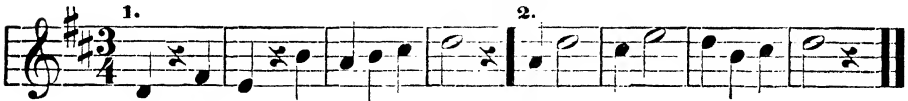


1. De-scend, O night, en-fold us With-in thy ten-der arms;...
2. The shad-ows o'er us hov-er, And rest in mist-y maze;...



When thou dost gen-tly hold us We fear no wild a-larms.
With night birds in their cov-er We sing our song of praise.

34-a.—Exercises.



35-a.—Little Bo-peep.



Little Bo-peep has lost her sheep, And can't tell where to find them,



Let them a-lone and they'll come home, Wagging their tails be-hind them.

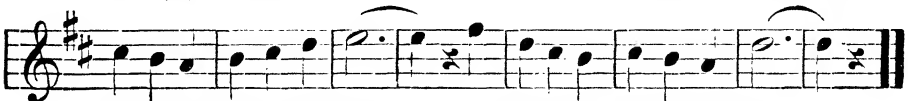
36-a.—The Moon.



If I were up there with the moon in the sky, I'd rock in it



nice-ly, you'd see, . . . I'd sit in the mid-dle and hold on both ends; Oh,

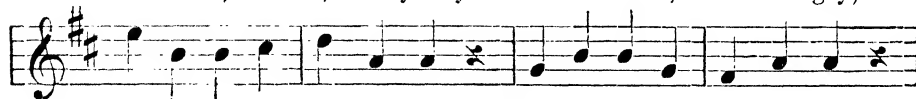


what a fine cradle'twould be, . . . Oh, what a fine cradle'twould be. . .

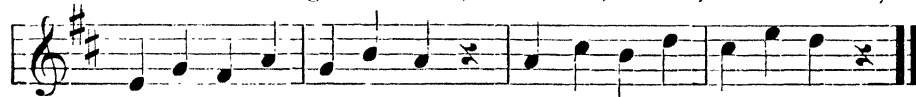
37-a.—May.



Welcome, welcome, love-ly May! Breath so sweet, and smiles so gay;

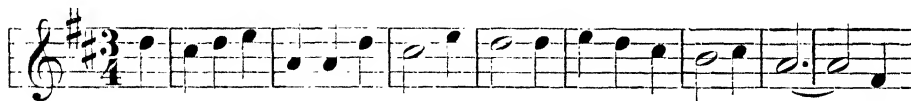


Sun and dew and gen-tle show'rs, Welcome, welcome, month of flow'rs;

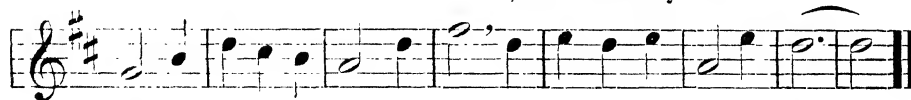


Sun and dew and gen-tle show'rs, Welcome, welcome, month of flow'rs.

38-a.—The Fisherman.



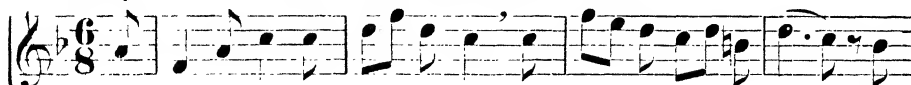
The fisher who draws in his net too soon, Won't have a-ny fish to sell... The



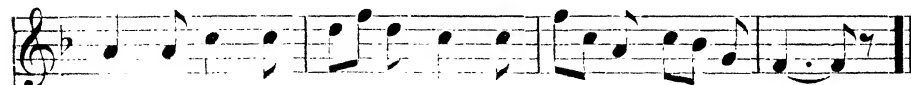
boy who shuts up his book too soon, Won't learn a-ny les-son well...

Gladly.

39-a.—Tree Planting. (Rote.)



1. Now let us go with spade and hoe, And plant our tree so strong; That
2. And 'neath its bow'r the mod-est flow'er Will bloom in fra-grance sweet, While




Rob-in's nest shall safe-ly rest, Up-on its boughs, ere long.
Sum-mer weaves with moss and leaves A car-pet for her feet.



I. THE MAJOR SCALE.

The *Clef* is a character which, when applied to the staff, fixes definite pitches on the staff degrees. These are named *a, b, c, d, e, f* and *g*.

The G-clef locates *g* upon the second line, thus: . The other letters are arranged in alphabetical order. The pitch of the staff degrees is indicated by the letters beneath the notes in the following example:

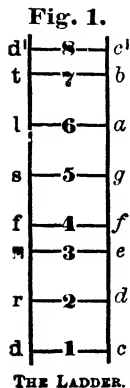


By means of *added lines above*, and *added lines below*, other pitches may be shown.



The Major Scale.

The pitch of the letters *c, d, e, f, g, a, b, c'* corresponds to the tones of the scale, and the letters in this order make the major scale, or key, of *c*.

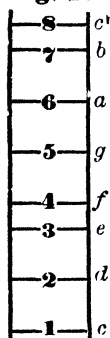


Scale tones are separated by intervals, or differences in pitch, called *major seconds* and *minor seconds*, or *whole-steps* and *half-steps*, which may be represented by steps of the music ladder, a time honored device, on which the *half-steps* come between 3 and 4 and 7 and 8, the others being *whole-steps*.

The unvarying order of the major scale is: from 1 to 2 a *whole-step*, from 2 to 3 a *whole-step*, from 3 to 4 a *half-step*, from 4 to 5 a *whole-step*, from 5 to 6 a *whole-step*, from 6 to 7 a *whole-step*; from 7 to 8 a *half-step*.

Any pitch may be taken for 1, or the *tonic*, and a scale constructed with the same order of steps as the model. The pitch of the letters is fixed. Therefore it is always a *whole-step*, or a *major second*, from *c* to *d*, from *d* to *e*, from *f* to *g*, from *g* to *a* and from *a* to *b*, and always a *half-step*, or a *minor second*, from *e* to *f* and from *b* to *c*.

Fig. 2.



II. THE KEY OF C.

The pitch of the letters in the order *c, d, e, f, g, a, b, c'*, corresponds to the scale, calling *c* 1. There is, therefore, nothing but the clef in the signature. 1 is found on the *first added line below*, and 8 in the third space. As 1 in this key is so low that the quality of children's voices is likely to be poor when singing it, this note should be used only exceptionally.



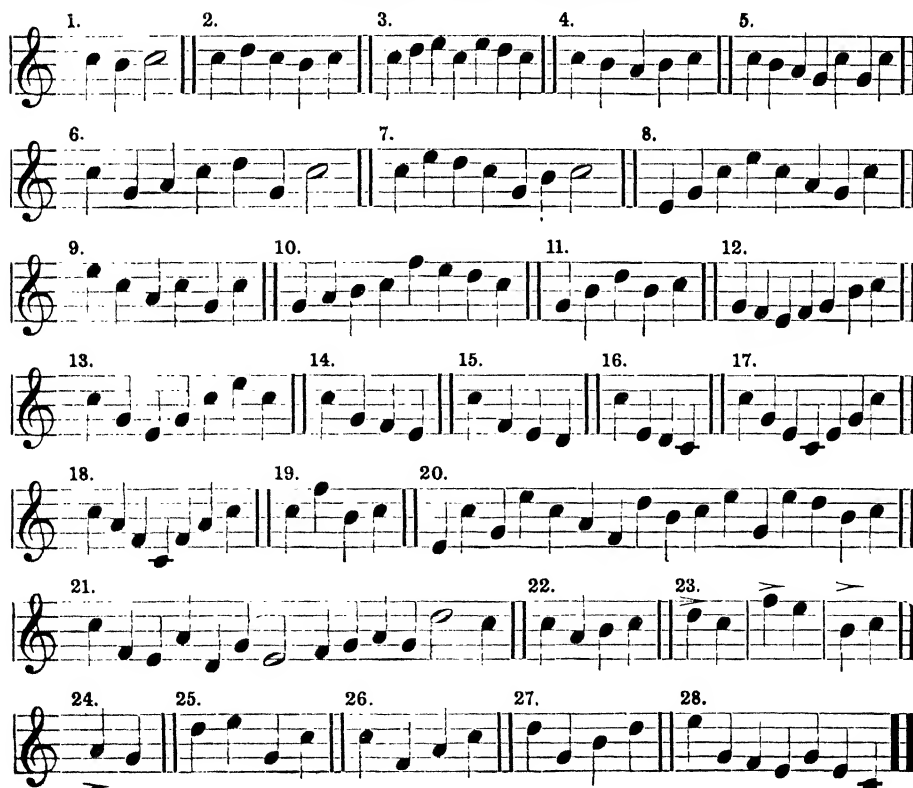
The Scale.

Extended.



THE SIGNATURE SHOWS THAT 8 IS IN THE THIRD SPACE, and 1 on the first added line below. The Key is C.

1. Exercises with Signature.



2. Night.

Felthenal,



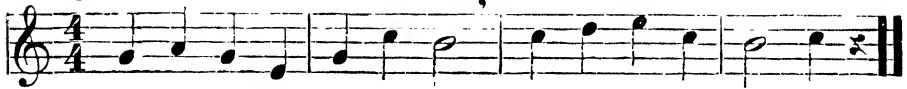
When the tir - ed chil - dren sleep, Lit - tle stars are wak - ing,



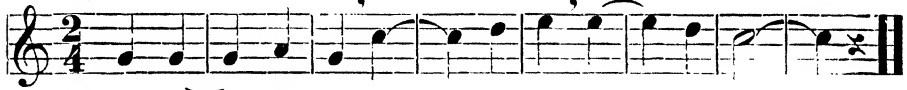
And the an - gels watch do keep Till the morn is break - ing.

3. Studies.

1.



2.



3.



4.



5.



4. Enunciation, Vowel Prolonged.



* Light,	might,	bright,	sight,	night,	fright,	tight,	right.
Ride,	pride,	bride,	tide,	side,	slide,	hide,	wide.
† Rāy,	prāy,	trāy,	grāy,	sāy,	gāy,	pāy,	bāy.
Eat,	hēar,	ēach,	ēase,	tēa,	pēa,	pīca.	

* Lāh - - eet, prolong the sound of āh, since i equals ā-ē.

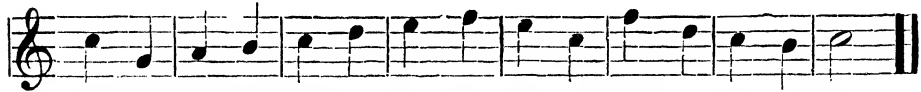
† ā = ē - ē, prolong the sound of ē vanishing on ē.

5. Pussy.

Christina G. Rossetti.



Pus - sy has a whiskered face, Kit - ty has such pret - ty ways;



Dog - gie scam - pers when I call And has a heart to love us all.

6. Dictation.

8 = ♩. 8|765. 3|531. 2|352. 5|678. 3|82'3|. 2|8567|8. 5|62'8. 3|2'78. {8-74|3|.

7. Motives Used in Studies 1, 2, 3, 4.



8. Studies.



9. Try Again.

Dictation. 8 = c^1 . 85. 75. 65. 52¹8. 835. 53¹2¹58.

Here's a les - son all should heed, "Try, try, try a - gain."

If at first you don't suc - ceed, Try, try, try a - gain.

10. The Violet. (Rote.)

Reinecke.

NOTE. The eighth note is sometimes given a beat in 3-part and 4-part measure, as in the following song. A note of any denomination may be taken as the value of the beat, since notes have merely relative values, but since the quarter note is so generally accepted as the beat-note, it is well to continue to use it as such until the pupil is familiar with the simple rhythms and their variations.

1. Oh vio - let! dar - ling vio - let! I pray thee tell to me,
2. "Be-cause I am so ti - ny; That is the rea - son why.

Why art thou first of flow - ers To bloom up - on the lea?
Were oth - er flow - ers near me, You all would pass me by."

11. Exercises for Sight-Singing.

Give pitch 8 = d^1 .

1. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Dictation. d . 132435. 35465768. 872¹8. 82¹786. 86756453.

Give pitch d^1 = 8.

2. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

12. Scale-Song. See the Rain.

Give pitch d^1 . Enunciation. (*g.*) *Mi-sts, clouds, roaring, loud.* Observe final consonants.



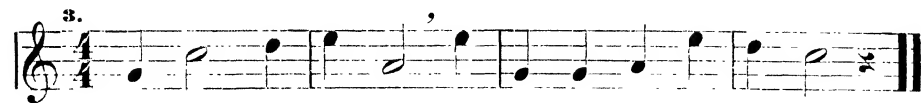
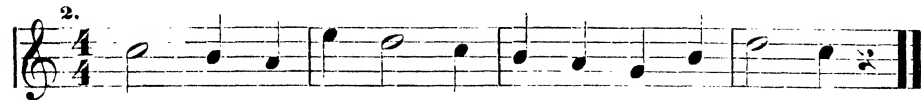
See the rain come down in show'rs, While the wind is roar-ing loud.



Ris-ing mists, in morn-ing hours, Form it in an-oth-er cloud.

13. Studies.

Dictation. 8 = c^1 . 81. 22'. 22'3'. 344'3'. 8763'2'8. 83'563'2'8. 53'4'76.



4. Give pitch b^b .

Dictation. c . 352'5. 8376. 8633'3. 2'13. 652'8.

14. Bounding, Bouncing, Rolling Ball.



See my ball, go bounding, bounding, bouncing, bouncing, roll-ing on.



Now I toss it, now I throw it, now I bat it on the lawn.

15. St. Paul's Steeple.

Enunciation (g.) Paul's Steeple, London, hedge, bridge, stands. Observe consonants.
Give pitch d'.

Up - on Paul's Steep - le stands a tree As full of ap - ples
as may be. The lit - tle boys of Lon - don town, They
run with hooks to pull them down; And then they run from
hedge to hedge, Un - til they come to Lon - don bridge.

The musical notation is in treble clef with a 4/4 time signature. It consists of four staves of music. The first staff contains the melody for the first line of lyrics. The second staff contains the melody for the second line of lyrics. The third staff contains the melody for the third line of lyrics. The fourth staff contains the melody for the fourth line of lyrics, ending with a double bar line. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

16. Studies.

1.
2.
3. Give $b\flat$ for 8.
4.

The musical notation is in treble clef. It consists of four staves of music. The first staff is in 2/4 time and contains a sequence of eighth and sixteenth notes. The second staff is in 3/4 time and contains a sequence of eighth and sixteenth notes. The third staff is in 4/4 time and contains a sequence of eighth and sixteenth notes. The fourth staff is in 4/4 time and contains a sequence of eighth and sixteenth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

17. Work Before Play.

Dictation. $8 = c!$. 876363. 3236363. $33\frac{1}{3}$. 1658.

Enunciation. (g.) Stitch, stitch, stitch. Hem, hem, hem. Stitch by stitch.

Christina G. Rossetti.



1. A *pick-et hand-ker-chief to hem, (Oh! dear, oh! dear, oh! dear, How*
2. Yet *set a stitch and then a stitch, And stitch and stitch a - way, Till*



ma - ny stitch - es will it take Be - fore it's done, I fear?
stitch by stitch the hem is done; And af - ter work is play.

18. Studies.



19. Gaelic Lullaby. (Rote.)



1. Hush! the waves are roll-ing in, White with foam, white with foam ;
2. Hush! the winds are hoarse and deep: On they come, on they come ;
3. Hush! the rain sweeps o'er the knows. Where they roam, where they roam ;

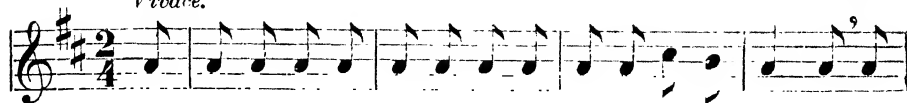


Fa-ther toils a-mong the din, But ba-by sleeps at home.
Broth-er seeks the wandering sheep, But ba-by sleeps at home.
Sis-ter goes to seek the cows, But ba-by sleeps at home.

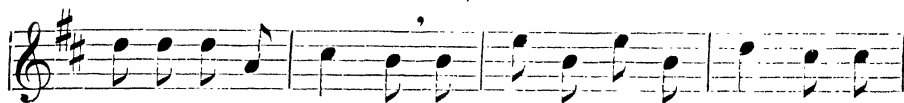
20. A Serenade. (Rote.)

Enunciation. (a.) Treasure, measure, blithe, bonny.
Vivace.

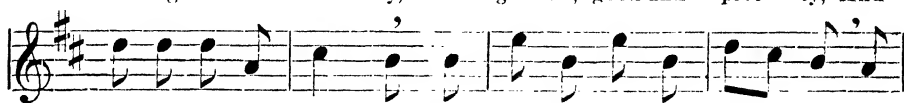
Reinecke.



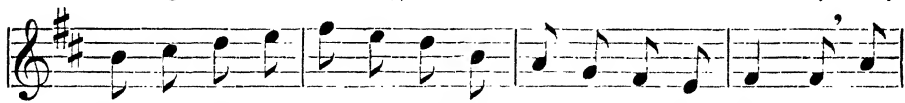
1. Our ti - ny lit - tle sis - ter is a maid en sweet as hon - ey, We'd
2. She is our lit - tle treas - ure, and we love her out of meas - ure. Here's



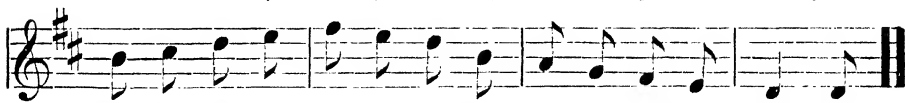
give her not for mon - ey; Her cheeks are like the cher - ry, Her
dar - ling lit - tle Kit - ty, So gen - tle, good and pret - ty, And



mouth is ev - er mer - ry, Her step is light and air - y, She
toddl'ing lit - tle John - ny, So blithe and fresh and bon - ny: They

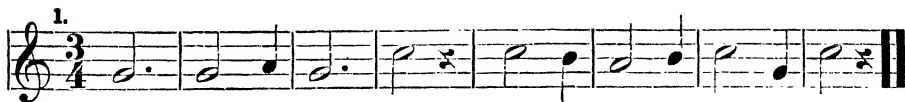


laughs and sings and leaps and springs, As gay as an - y fai - ry, She
love her ver - y dear - ly, And they wish and hope sin - cere - ly The



laughs and sings and leaps and springs, As gay as an - y fai - ry.
gold - en sun may ev - er shine A - bout her path - way clear - ly.

21. Exercises.

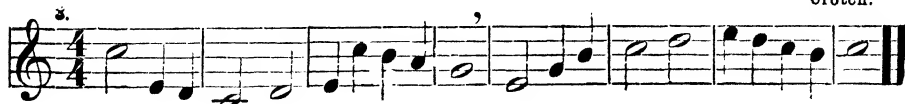


2. *Slowly.*

Beethoven.



Crotch.



III. THE KEY OF G.

Each whole-step in the scale may be divided into two half-steps. The half-step above *c* upon that degree is named *c-sharp* (*c♯*). Similarly we find *d♯*, *f♯*, *g♯* and *a♯*. The half-step below *b* upon that degree is named *b-flat* (*b♭*). We also find *a♭*, *g♭*, *e♭* and *d♭*. from *a*, *g*, *e* and *d*.

Since *f♯* is the half-step below *g* on the degree below, it must be 7 in the scale of which *g* is 1 or 8.

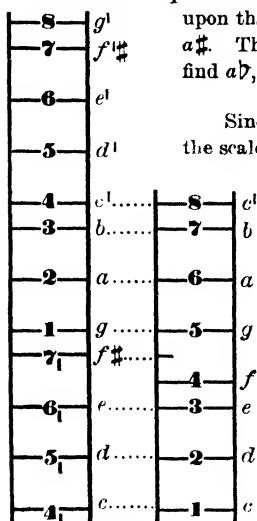
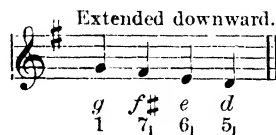


Fig. 3.

The pitch names of the scale of *g* are : *g*, *a*, *b*, *c¹*, *d¹*, *e¹*, *f¹-sharp*, *g¹*, and its relation to the scale of *c* may be shown by two adjoining ladders, (Fig. 3). The scale of *g* may be written thus :



Instead of writing the sharp each time it occurs as a component part of the scale, it is customary to place it at the beginning of the staff. It is understood that the note on that degree is *f♯*. This is called the *key-signature*. Thus the following is the equivalent of the above scale :



THE SIGNATURE ONE SHARP



SHOWS THAT 1 OF THE SCALE IS ON THE SECOND

LINE. The Key, or Scale, is *g*.

QUESTIONS. -- Where is 3 found in the Key of *g*? Where is 5? Where is 2? Where is 4? Where is 7₁ below? Where is 6₁ below? Where is 6? Etc.

The pupils may write the scale of *g* from memory, in quarter notes, first without signature, then with it. Also the scale of *c* in half notes.

22. Exercises in G.



23. Exercises, with Signature.

11 numbered musical exercises on a treble clef staff with a key signature of one sharp (F#). The exercises are as follows:

- 1. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 2. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 3. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 4. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 5. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 6. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 7. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 8. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 9. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 10. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 11. Quarter notes: G4, A4, B4, C5, B4, A4, G4.

24. Dictation for the Song "Wrens and Robins."

1 = *g*. 12343. 3235₄. 35₄43. 4365. 62. 51. 47₄. 36₄. 5₄5. 51.

5 numbered musical exercises on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The exercises are as follows:

- 1. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 2. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 3. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 4. Quarter notes: G4, A4, B4, C5, B4, A4, G4.
- 5. Quarter notes: G4, A4, B4, C5, B4, A4, G4.

After thoroughly practicing the above, read the words of song 25 carefully, and then **try to** sing it with the words.

Enunciation. (*g*.) *Wrens, robins, hedge, building.*

25. Wrens and Robins.

Christina G. Rossetti.

SONG FOR SIGHT SINGING.

Anschuetz.

First line of musical notation for the song "Wrens and Robins" on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Wrens and rob-ins in the hedge, Wrens and rob-ins here and there,

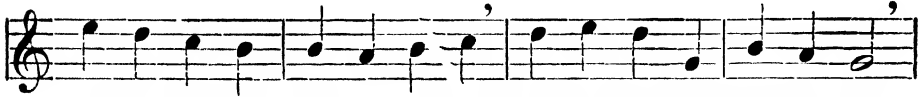
Second line of musical notation for the song "Wrens and Robins" on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Build-ing, perch-ing, peck-ing, flut t'ring ev-ry-where.

26. God's Care.



When the wea - ry lit - tle flow - ers Close their star - ry eyes,



In the dark and dew - y hours, Strength and freshness God sup - plies;



He who gave them grace and hue Cares for lit - tle chil - dren too

27. The Old Clock. (Rote.)

Alfred Moffat.



mf Not too fast.
 1. Look - ing down with kind - ly face, Tick, tack, tick, tack,
 2. Sure - ly you are ver - y old, Tick, tack, tick, tack,
 3. Now I think you soon will chime, Tick, tack, tick, tack,



p
 Mov - ing with the same slow pace, Tick, tack, tick, tack. Dear old clock, for
 For Pa - pa has oft - en told, Tick, tack, tick, tack, How when he was
 One o'clock! 'tis din - ner time, Tick, tack, tick, tack. So, dear clock, I'll



p *sf*
 years you've stood, Al - ways bus - y, al - ways good; Do you nev - er
 young and small, There you stood a - gainst the wall, Just as grand and
 say good - bye; Just on time to be, I'll try, E - ven if you



change your mood? Tick, tack, tick, tock, tick, tack, tick, tock.
 just as tall, Tick, tack, tick, tock, tick, tack, tick, tock.
 are not nigh. Tick, tack, tick, tock, tick, tack, tick, tock

28. Dictation.

1 = g. 531. 246. 4321. 135. 4231. 5247. 5,131. 5347,1. 35,6,7,1. 35347,1.

29. Learning.



Learn to write, learn to spell, Learn your songs and sing them well.

30. Exercises for Sight-Singing.

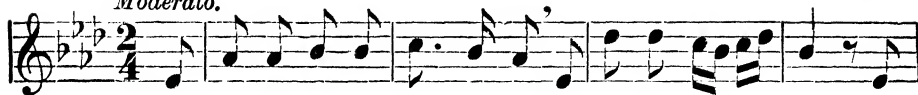


31. The Postman. (Rote.)

Enunciation. (a♭) Blows, clear, street, bring, here, treat, April.

Mozart.

Moderato.



1. The postman blows his whis - tle clear, He's coming down the street, I
2. I have a let - ter near - ly done To send to Un - cle John, For



hope he'll bring a let - ter here, — To get one is a treat.
Christ - mas time with all its fun Will soon be here and gone.

32. The Days of the Months. A Jingle. (Rote.)

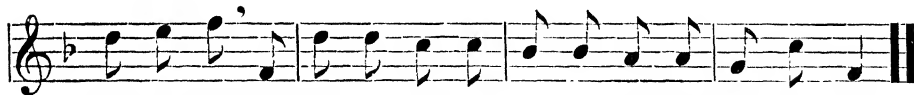
Old Rhyme.



Thir - ty days hath Sep - tem - ber, A - pril, June, and No - vem - ber;



All the rest have thir - ty - one Save Feb - ru - a - ry, which a - lone Hath

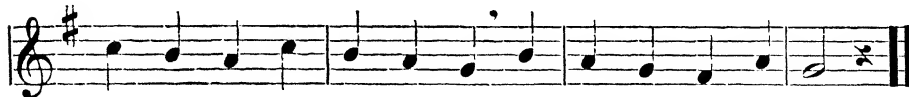


twen - ty - eight, And this in fine One year in four hath twen - ty - nine.

33. For Sight-Reading.



Lo lo lo lo, etc.
Soft, loud, etc.



Loo, etc.

34. Melody.

Anschuetz.



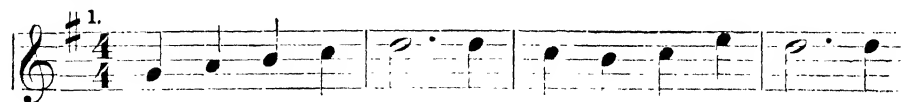
35. Studies.

Dictation. 1 = *g*. 15. 45. 5₁43. 25. 5₁5311. 5₁33. 3234. 5₁223 43. 65. 21. 4321. 5₁6₁7₁1. 25531.

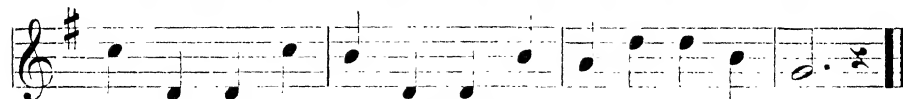
Enunciation. (*g*.) Figs, bending, bough, gather them, hours, glad.

Christina G. Rossetti.

Wilhelm.

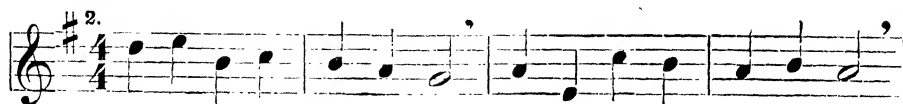


Cur-rants on a bush, And figs up - on a stem, And

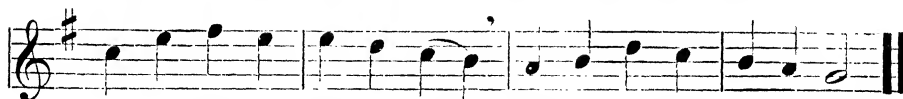


cher-ries on a bend-ing bough, And Ned to gath-er them.

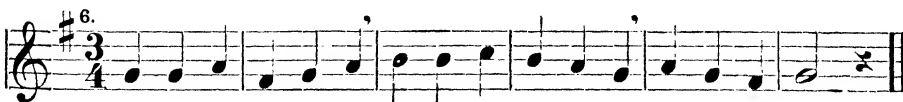
Strong accent.



Twinkle, twinkle, lit-tle star, How I won-der what you are,



Up a - bove the world so high, Like a dia-mond in the sky.

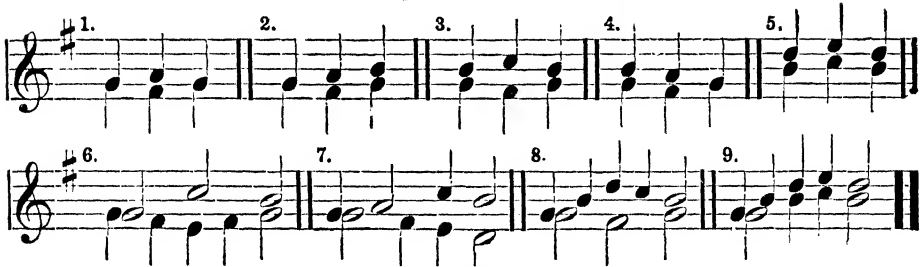


36. Simple Dictation in Two-Voces.

The numbers may be called, written on the board, or pointed on ladder, staff or column of figures, using two pointers.

$$\begin{aligned} g &= 1. \begin{cases} 121. & 123. & 343. & 321. & 12321. & 345. & 565. \\ 17_11. & 17_11. & 17_11. & 17_11. & 1--23. & 123. & 343. \end{cases} \\ d^1 &= 8. \begin{cases} 878. & 878. & 876. & 843. & 578. & 578. & 778. & 878. & 878. & 853. \\ 123. & 321. & 321. & 321. & 343. & 543. & 543. & 121. & 343. & 17_11. \end{cases} \\ b^b &= 8. \begin{cases} 82131. & 31218. & 5218. & 78. & 65. & 218. & 8218. & 82131. & 31218. \\ 345. & 543. & 543. & 43. & 43. & 43. & 878. & 878. & 878. \end{cases} \end{aligned}$$

37. Examples in Two-Voces.



38. Melody.

A. Sullivan.



39. The Mousetrap. (Rote.)

English.



1. A mouse looked in a trap one day, And saw a bit of cheese, Its
2. The cheese was so en - tic-ing that He took a lit - tle bite, Snap!



smell was so in - vit - ing That mou - sie gave a sneeze.
went the trap, poor mou - sie! The door was fast - ened tight.

40. The Dew.



1. When the sun has gone to rest, When the birds are in the nest,
2. In the morn the dew-drops shine On each leaf and flow - er fine,



Then the pearl - y dew-drops bright Gath - er in the chill - y night.
But when comes the ros - y day, Dew-drops gen - tly fade a - way.

41. Dictation in Two Voice-Parts.

- 1 = c2. { 121. 232. 343. 454. 565. 67218. 7878. 12345. 123-323.
 { 171. 212. 323. 432. 543. 6543. 5321. 17,123. 1-12345.
 { 1358. 1468. 8678. 1658. 8765. 85678. 8531. 8641.
 { 1133. 1243. 34-3. 14-3. 1243. 3-4-3. 1358. 1468.

42. A Melody.



43. The Bee.



I can see a bus - y fel - low, With a coat of brown and yellow,



Zum, zum, zum, zum, zum, zum, zum, zum, Is his song

44. Round.—The Bells of Hamburg. (Rote.)

Alfred Moffat.

1. *Allegretto.*

The mer - - ry bells of Ham - burg town,

To old and young a - - like have rung

A din - gle, din - gle, din - gle, din - gle, ding dang dong!

45. Studies For Sight-Reading.

Dictation. *g* - - 1 131. 113. 125. 165. 35. 1765 1321 6543. 54321.

NOTE. In singing Rounds performers are divided into groups or sections. Section *two* begins when section one has finished part one, and section *three*, when section one begins part three. When there are three sections, each sings entirely through the piece *three* times. Before the sections begin the round should be sung completely through in unison and practiced in that manner before dividing the class.

A Useful Device.

Dictation may be varied by placing groups of figures on the board *concealed from the view of the pupils, exposing them* for an instant, and then *covering them again*. The pitch should be given, and the class, at a given signal, should sing what was seen. At first use simple combinations like 111, 123, 121, 17, 1, 135, etc., gradually increasing the difficulties both in the intervals employed and in the number of figures to be seen at a glance. After the test has been sung the figures may be uncovered for verification. Any of the dictation formulas given in Book One may be used. This device, which the pupils look upon as a game, secures interest and attention, trains the memory, exercises the eye in instantly perceiving a *group of related objects*, and, through the interest awakened, stimulates even the duller and most indifferent pupils to see, think, remember, and to sing. The ingenious teacher can vary this device indefinitely. It is applicable to the dictation of *all* fundamental principles.

46. **Vocal Drill.** (Rote.)

Siegfried's horn. Wagner.

[illegible]

47. Round.

Give Pitch *e* in practice.

Zeigler.

NOTE. For sight singing it is necessary to gain the power to see and interpret a group of notes at one glance. If pupils can see only one note at a time rapid reading will never follow. The pupils may be told to open book at p. x, Exercise No. x, first measure, close books and sing name or write what was seen in the glance, etc.

48. Studies.

1. Slowly.



Dictation. 1 = *g*. 15₁. 35₁. 25₁. 4245. 55₁. 5,3165. 53455₁.



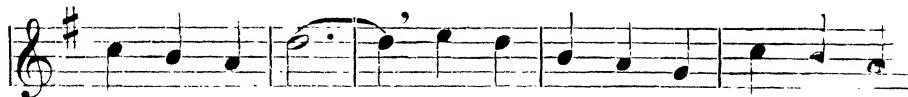
Rob - in Red-breast, rob - in dear, Whis - tle sweet - ly, loud and clear.

Old English

49. **Spring, Sweet Spring.**



1. Come to me, chil- dren, come here, come here, Come to me,
2. What would you have with us, Spring, sweet Spring? Where would you



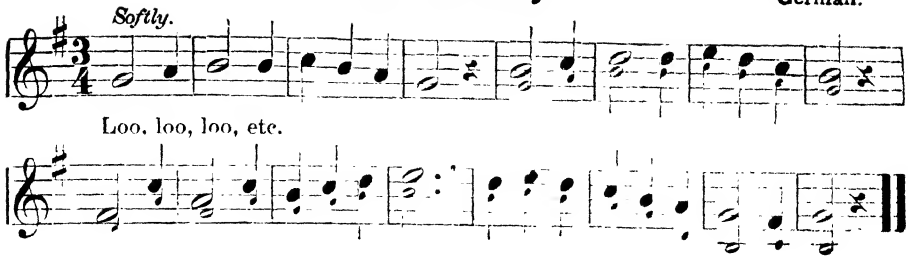
chil dren most dear..... For the wind's in the west, And the
 rove with us, Spring..... We shall gath - er the flow'rs in the



thrush in her nest, And the cuck-oo's are chant-ing clear.....
mead-ows and bow'rs,.... Then glad-ly we'll go, sweet Spring...

50. A Lullaby.

German.



51. Enunciation With Accents.

(Each day a new example. Care for initial and final consonants.)

Pitch a. | Hōp, hōp, | tōp, tōp, | shōp, stop, | drōp ♫ ||

Pitch b. | ōld, ōld, ōld, | cōld, gōld, tōld, | hōld, bōld, sōld, | fō — — ld. ||

Pitch c. | āll, āll, āll, | hāll, cāll, tāll, | wāll, fāll, smāll, | pā — — ll. ||

Pitch d. | deēp, keep, | creēp, ♫ | shēep, sleēp, | sweē — — p. ||

52. The Toy-Man of Nuremburg. (Rote.)

Enunciation. (b♭.) Tall, grim, drums, swords, guns, har-le-quin.

Reinecke.



1. The toy-man of Nu-rem berg his wares for sale is cry-ing, Come
2. See, here's a park with trees and sheep, a coach and hors es pranc-ing, Here



see where gi-ants tall and grim, and ne-groes black are ly-ing! And
ma-ny-col-ored Har-le-quin all mer-ri-ly is danc-ing, A



trum-pets, drums and swords and guns and pis-tols, too, for fir-ing; O
ro-guish clown who looks as if he'd burst him-self with laugh-ter To



I could look the live-long day, and nev-er think of tir-ing!
see the care-ful Toy-man his pret-ty wares look af-ter.

53. O Hush Thee My Bable. (Rote.)

Enunciation. (g) Hush, woods, glens, sire, knight.

Sir Walter Scott.

Arthur Sullivan.



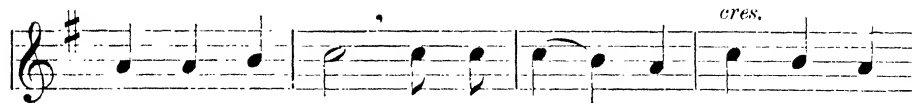
O hush thee, my ba - bie, thy sire was a knight, Thy



moth - er a la - dy both gen - tle and bright, both



gen - tle and bright: The woods and the glens from the



tow - ers we see, They are all be - long - ing, dear



ba - bie, to thee, they are all be - long - ing, dear



ba - bie, to thee. O hush thee, my ba - bie, O



hush..... thee my ba - - - bie.....
hush thee, my ba - bie, O hush thee, my ba - - - bie.....

54. A Study.

Tune, "An claire de la lune."



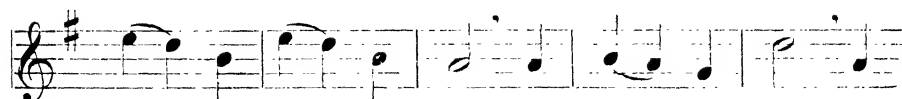
55. The Shepherd Boy.

Enunciation (g). Lordly, flow, pure, cloud, storm, throng.

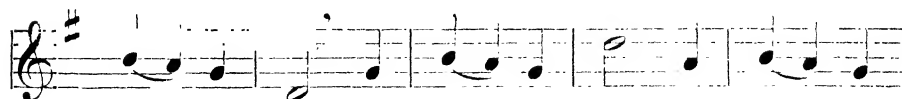
German.



1. A shep herd of the mount - ains' I, The lord - ly
2. 'Tis here the riv - er starts to flow As cold and
3. Far up the height my pas - tures go Un - til I



cas - tles 'neath me lie! I see the sun when
pure as mount - ain snow. I gaze as o'er the
reach the sum - mer snow. Though cloud and storm a -



first he shines, And lat - est looks when day de -
crag it leaps And falls a - down the diz - zy
round me throng, They nev - er stop my con - stant



clines. I am a hap - py shep - herd.
steeps. I am a hap - py shep - herd.
song:— I am a hap - py shep - herd.

[illegible]

Pitch <i>g</i> .	(1.) 12-34543. 1-7127 ₁ 21.	(2.) 123325-343. 17 ₁ 151-317 ₁ 1.	(3.) 1234565433-21. 15 ₁ 123437 ₁ 15 ₁ 6 ₁ 7 ₁ 1.	
Pitch <i>c</i> .	(4.) 12345678. 878654-3.	(5.) 18-7878. 165-321.	(6.) 83 ₁ 878. 85321.	(7.) <i>f</i> . { 135354-3. 1131327 ₁ .
Pitch <i>d</i> .	(8.) 878655678. 1234-3123.	(9.) <i>g</i> . { 1127 ₁ 123344321. 117 ₁ 5 ₁ 6 ₁ 7 ₁ 15 ₁ 6 ₁ 7 ₁ 1.		

3
4

The musical notation consists of a single staff in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth notes and rests. The first measure contains two eighth notes (G4 and F4) followed by a quarter rest. The second measure contains a dotted half note (E4). The third measure contains a quarter note (D4), a quarter rest, and another quarter note (C4). The fourth measure contains a quarter note (B3), a quarter rest, and another quarter note (A3). The fifth measure contains a quarter note (G3), a quarter rest, and another quarter note (F3). The sixth measure contains a quarter note (E3), a quarter rest, and another quarter note (D3). The seventh measure contains a quarter note (C3), a quarter rest, and another quarter note (B2). The eighth measure contains a quarter note (A2), a quarter rest, and another quarter note (G2). The ninth measure contains a quarter note (F2), a quarter rest, and another quarter note (E2). The tenth measure contains a quarter note (D2), a quarter rest, and another quarter note (C2). The piece ends with a double bar line.

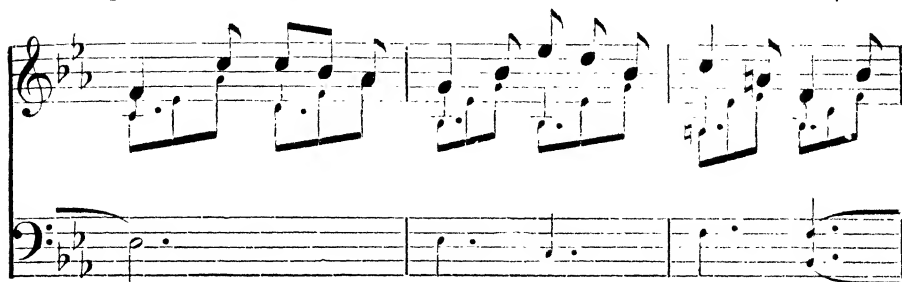
Lo-o lo lo o-o—o-o lo lo lo o lo, etc.

Edward Grieg.

-
- Musical score for "The Rose Tree" in G major, 6/8 time. The score is for a single system with two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo/mood is marked *mp*. The melody is written in eighth notes, starting on G4 and moving up stepwise to E5. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The bass line is written in eighth notes, starting on G2 and moving up stepwise to E3. The score is for a single system with two staves.

Christmas Song.—Concluded.

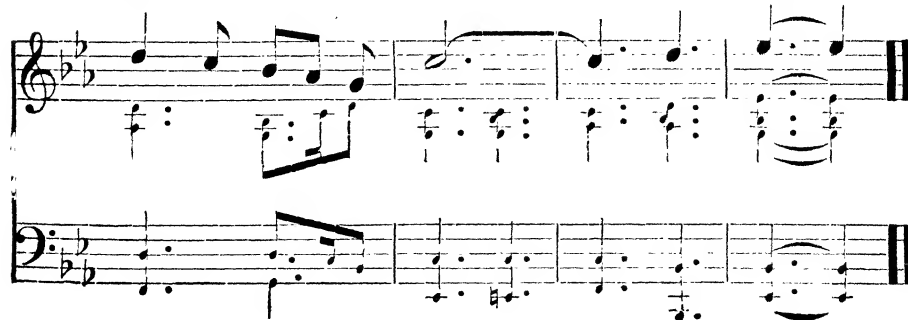
joy and glee 'Mid sheen and glimmer of ta - pers light, O'er
'gan to glow, And ev - er af - ter from heav'n a - bove, Has



fruits and flags shines a star so bright. That star shall guide, What -
come good will and ho - ly love. Glad thoughts of thee Bring

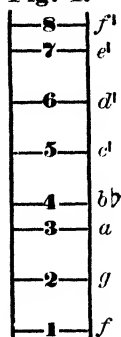


e'er be - tide, T'ward God..... on high.....
thou to me, O Chri - - - stmas tree.....



IV. THE KEY OF F.

Fig. 4.



When *f* is taken for 1 the pitch names of the scale are *f, g, a, b♭, c¹, d¹, e, f¹*.

The Scale

without signature:

1 2 3 4 5 6 7 8
f g a b♭ c¹ d¹ e¹ f¹

With signature:

1 2 3 4 5 6 7 8 1 7¹ 6¹ 5¹
f g a b♭ c¹ d¹ e¹ f¹ f e d c

THE SIGNATURE SHOWS THAT 1 IS IN THE FIRST SPACE, and 8 on the fifth line. The key is *f*. The signature *one flat*.

61. Examples.

62. Evening.

Eve - ning now is fall - ing O - ver wood and field,
Night to rest is call - ing, Day to night doth yield.

Lit - tle Jack Hor - ner, Sat in a cor - ner,
 Eat - ing a Christ - mas pie..... He put in his thumb And
 pulled out a plum, And said, "what a good boy am I!".....

64. Studies.

All scale tones compared with 1. 1 = *f*.

Dictation. 1221. 17,7,1. 1331. 1441. 151. 161. 171765. 15,1. 162.

1. 2. 3. 4.
 5. 6. 7.
 8. 9. 10.

65. The Nest Behind the Blind.

Enunciation. (a.) Cozy, snug, just, blind.

1. At my cham-ber win - dow, Just be-hind the blind,....
 2. Ev - 'ry sin - gle morn - ing, Such a noise they make,....
 Is a spar-row's co - zy nest, Snug as you could find.....
 That I jump right out of bed, I'm so wide a - wake.....

66. Fly Pony.

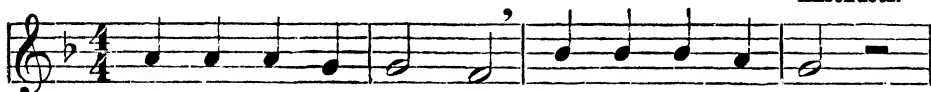
Dieffenbacher.



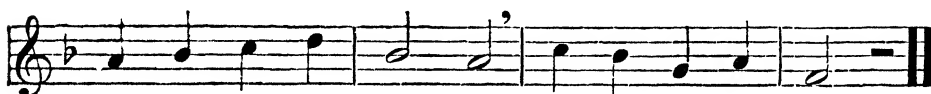
Now, my lit - tle po - ny Jack, Let me ride up - on your back.

67. On the Hillside.

Anschuets.



On the hill - side pas - ture, 'Neath the mountain's height,

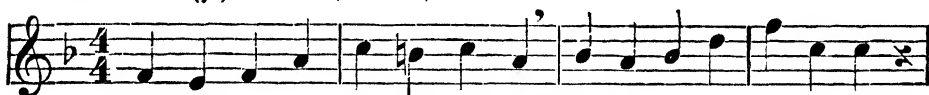


Sheep and lambs are feed - ing In the sun - shine bright.

68. Sandman, Sandman. (Rote)

Dictation. 1 = f. 5#153. #43#42.

Enunciation. (f.) Sandman, old man, toilsome.



Have you seen an old man walk - ing With a pack up - on his back?



Ev - 'ry night with - out a fail - ure, Al - ways on his toil - some track.



Sand - man, Sand - man, Chil - dren's eyes are clos - ing tight.



Sand - man, Sand - man, You are near us ev - 'ry night.

69. Vocal Drill. (Rote.)



70. Oral Dictation.

1 = *f*. 17,1. 17,7,1. 17,6,16,1. 13513. 1345. 1658. 181. 57,1. 37,1. 47,1.

71. The Same in Notes.



72. Vowels.



73. A Round, for vocal drill.



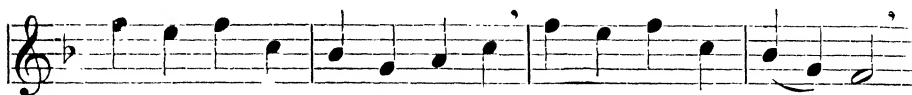
74. Vesper Hymn.

Thos. Moore.

Bortnianski.



{ Hark! the ves - per hymn is steal - ing O'er the wa - ters soft and clear; }
 { Near - er yet and near - er peal - ing, Soft it breaks up - on the ear: }



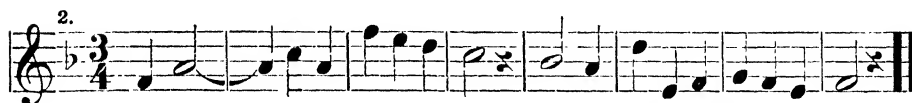
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.



Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.

75. Studies.

Dictation. 1 = *f*. 132. 243. 34243. 365. 538. 367,1. 3765. 325,43.



Down in the meadow, where flows the clear brook, See the fish, how bright they look

76. Lullaby.

Enunciation. (g.) Drowsy, drones, cease, wind.

F. Hiller.



Drow - sy drones the eve - ning wind.....



Tir - ed chil - dren cease their play - ing, Eve - ning pray'rs they'll



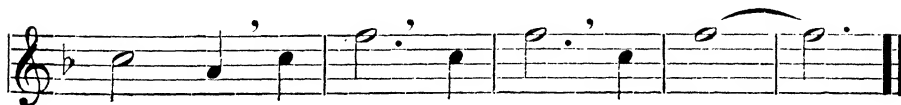
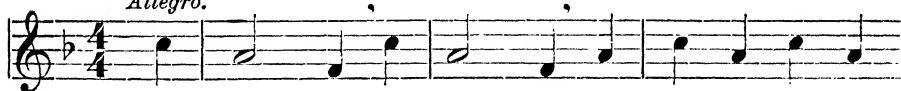
soon be say - ing, Go to sleep..... my



ba - by dear,..... my ba - by dear,.....

77. A Bugle Call.

Allegro.



78. Octaves.

Dictation. 1 = f. 187. 17, 76. 66, 65.



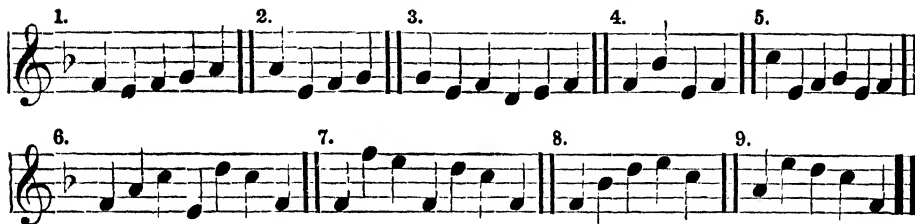
79. Dictation.

7 with other scale tones. Pointed on ladder, practice-staff, or given orally.

8 = *b*. 8778. 82¹78. 82³78. 83⁴78. 83⁵78. 1 = *g*. 1357¹. 13567¹.

8 = *d*¹. 1878. 1765. 278. 872. 5671. 27678. 8721. 378. 873. 3758. 347. 743.
678. 758. 572¹. 2¹75. 8678. 76. 27658.

80. Examples for Practice.



NOTE. These examples, in shorter groups, may be used for recognition from hearing.

81. The Keel Row. (Rote.)

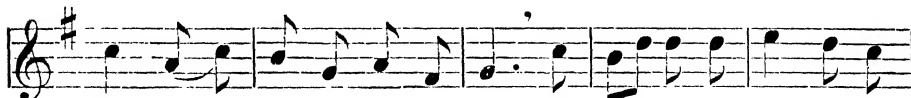
Enunciation. Lassie, laddie, leish, blithe, bonny, dimple.

Northumbrian Air.

A. D. 1560.



1. As I went up Sand-gate, up Sandgate, up Sandgate, As I went up
2. Oh, who's like my John-ny, so leish, blithe, and bon ny, He's foremost 'mong
3. He wears a blue bon-net, blue bon-net, blue bon-net, He wears a blue



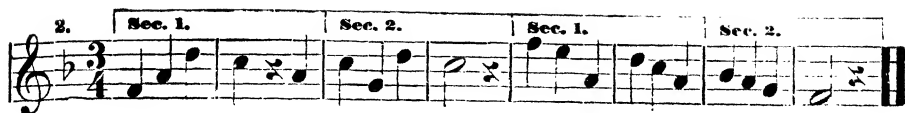
Sand-gate I heard a las-sie sing: "Oh, weel may the keel row, the
ma-ny lads of coal-y Tyne. Oh, weel may the keel row, the
bon-net, a dim-ple in his chin. And weel may the keel row, the



keel row, the keel row, Oh, weel may the keel row, that my Laddie's in."

82. Studies.





Howitt.

83. A Good Fellow.



Now he who knows old Christmas, He knows a carl of worth; For



he's as good a fel - low As an - y on the earth.

84. Dictation.

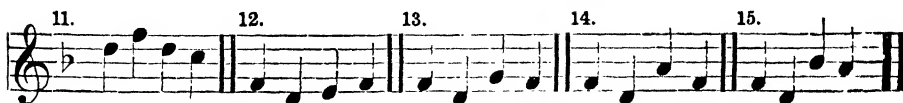
♩ with other scale tones.

1 = *f*. 135661. 6768. 6531. 62623. 363631. 14686453. 56. 65. 67. 73. 6866.
16,7,1. 16,21. 16,31. 16,43.

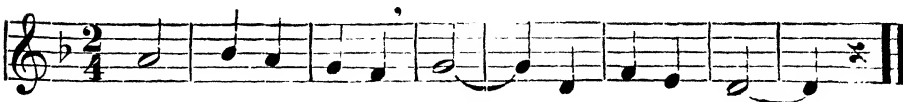
8 = *c*!. 82!62!678. 83!63!678. 86363. 6426246. 616136

1 = *f*. 16,654316, 6,6316, 6543217,6,

85. The Above in Staff Notation.



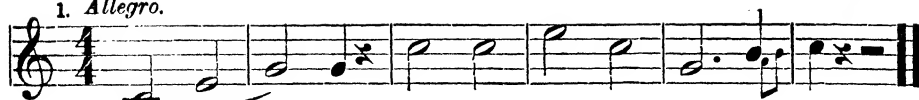
86. Gregorian Tone.



87. Themes.

Mozart.

1. *Allegro.*



Glo - - - rious is thy name, Al - might - y Lord.

Mozart.



All the an - gels stand, stand round a-bout thy throne.

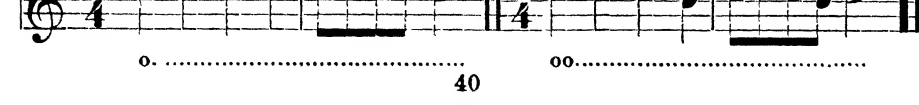
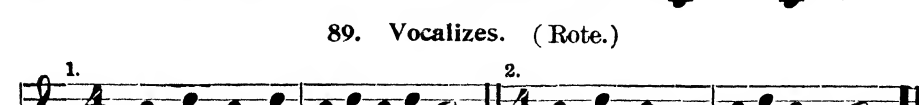
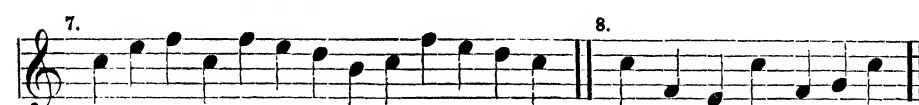
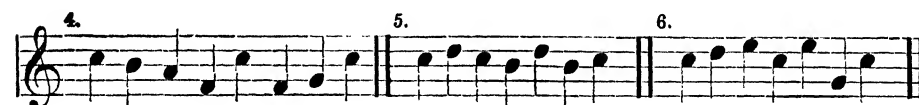


Let all na-tions bow be - fore thee, bow be - fore thee,

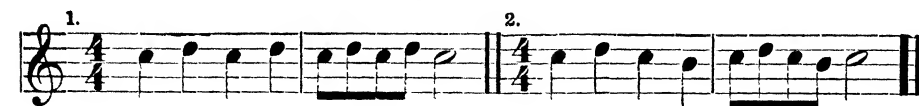


Let all nations bow be - fore thee, Let all, let all nations bow before thee.

88. All Scale Tones with 8.

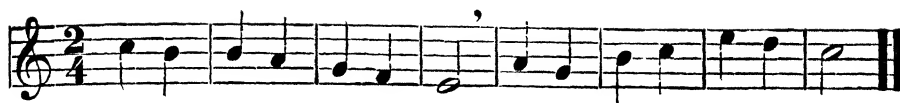


89. Vocalizes. (Rote.)



0. 00.

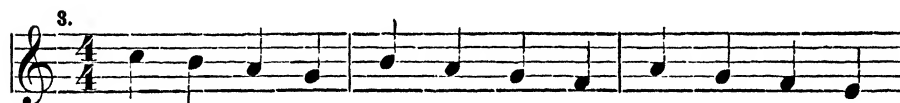
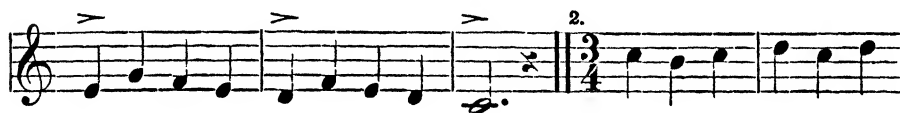
90. An Exercise.



Lo, lo, etc.

91. Studies.

Dictation. 83¹. 72². 68. 46. 35. 243.



Dictation. 1425. 3647. 5862¹. 873¹⁸.



92. A Melody.

Mueller.



93. Studies.



Rossini.

Handel.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

94. Dictation.

1 = *f*. 134. 156. 532. 5643. 1246. 1462. 55,7,1. 5,431. 5,17,3. 137,6. 181.

95. Canon.

Witthauer.



96. A Melody.

Adapted from L'Eclair.

Moderato.

FINE.

* D.C. al Fine.

97. If I Were a Sunbeam. (Rote.)

Lucy Larcom.

J. A. Kelson.

1. If I were a sun - beam I know what I would do, I'd
2. If I were a sun - beam I know where I would go, In

seek the whit - est lil - ies, The sun - ny woodlands through;
to the low - ly boy - els, All dark with want and woe.

Steal - ing in a - mong them The soft - est light I'd shed, Un -
Till sad hearts look'd up - ward, I there would shine and shine, Then

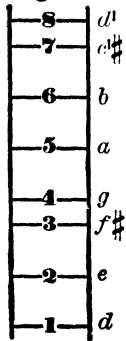
til..... each graceful lil - y Raised its droop - ing head.
they would think of heav - en, Their sweet home and mine

FINE.

* Da Capo al Fine. From the beginning, ending at Fine.

V. THE KEY OF D.

Fig. 5.



If *d* is taken for 1 the pitch names of the resulting scale will be *d, e, f#, g, a, b, c#, d*. *f#* and *c#* will appear in the signature. 1 is in the first space below, and 8 on the fourth line.

The Scale of D.



THE SIGNATURE



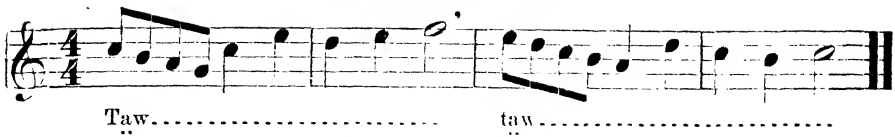
SHOWS THAT 8 IS ON THE FOURTH LINE, and 1

in the space below. The Key is *d*.

98. Examples in D.



99. Vocalize. (Rote.)



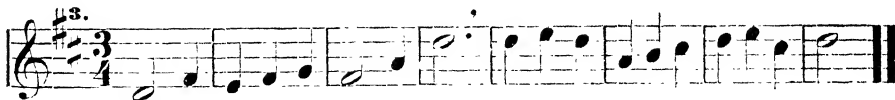
100. Voice-Tuning.



101. Sight-Singing Exercises.



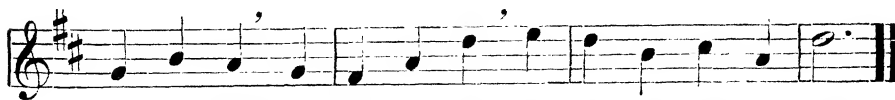
Lit - tle star, O tell me, pray, Where you hide your-self all day!



The sun is bright, the skies are clear, Then wake! O wake! and has-ten here.



I've seen a hun-dred pret - ty things, And seen a hun-dred gay, But



on - ly think: I peep by night, And do not peep by day.

102. Studies.



Mer - cy and Truth have met to - gath - er.

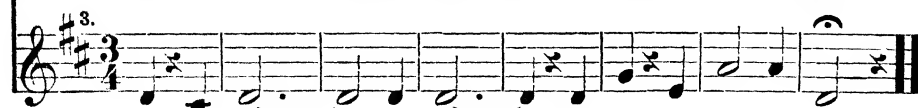
103. Round.—To All a Kind Good-Night.



Now to all a kind good-night! Sweet-ly sleep till morning light, Till



morning light; To all good-night, Sweet-ly sleep till morning light, Good-



night! good - night!... good - night!... Good-night! good-night! good-night!

104. Violets.

H. Elliot Button.

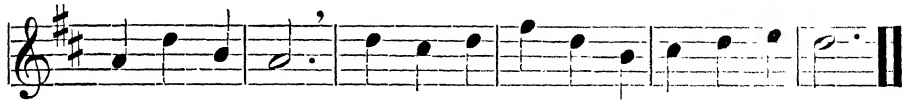
Enunciation. (a.) Hedges, snow, grow, haw-thorn, sky, lie.



1. Un - der the green hedg - es, af - ter the snow, There do the
2. Sweet as the ros - es and blue as the sky, Down there do



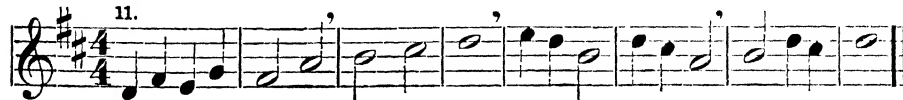
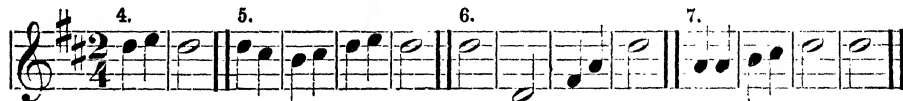
dear lit - tle vi - o - lets grow, Hid - ing their mod - est and
dear lit - tle vi - o - lets lie, Hid - ing their heads where they



beau - ti - ful heads, Un - der the haw-thorn in soft moss - y beds.
scarce may be seen; But the leaves show where the flow'rs may be seen.

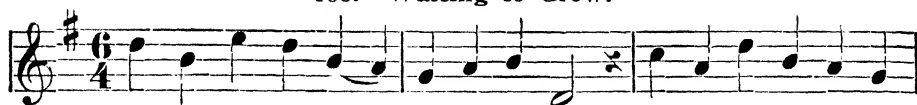
By permission. Copyright, 1894, by Novello, Ewer & Co.

105. Studies.

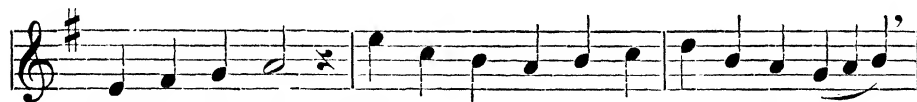


VI. SIX-PART RHYTHM. ($\frac{6}{4}$ and $\frac{9}{8}$)

106. Waiting to Grow.



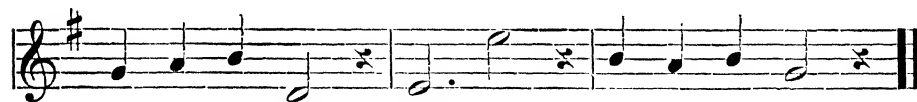
1. Lit - tle white snow-drop just waking up, Vi - o - let, dai - sy and
2. Think of the roots all read - y to sprout, Reaching their slender brown



sweet but - ter - cup; Think of the flow - ers all un - der the snow,
fin - gers a - bout, Un - der the leaves and the ice and the snow,



Wait - ing to grow, Wait - ing to grow, Think of the flow - ers all
Wait - ing to grow, Wait - ing to grow, Un - der the leaves and the



un - der the snow, Wait - ing, wait - ing to grow.
ice and the snow, Wait - ing, wait - ing to grow.

In this song the teacher should direct the attention of the children to the loud and soft accents in such a way that the pupils recognize that the tones come in the order of loud, soft, soft, light, soft, soft.

The pupils should then sing the first line of this song with measure-words thus:



Loud, soft, soft, *light*, soft, soft, *loud*, soft, soft, *light*, soft, (soft.)

TEACHER.—“You have sung two 6-part measures! When the accents are *Loud*, soft, soft, *light*, soft, soft, you have 6-part rhythm! The time-signature is $\frac{6}{4}$, and there are six beats in each measure!” Give the measure-words for 2-part rhythm! For 3-part! For 4-part! For 6-part. (See Book One.)

107. A Study.

Dictation. 56821315. 8767635. 356821318. 583531.



108. Theme from "The Redemption."

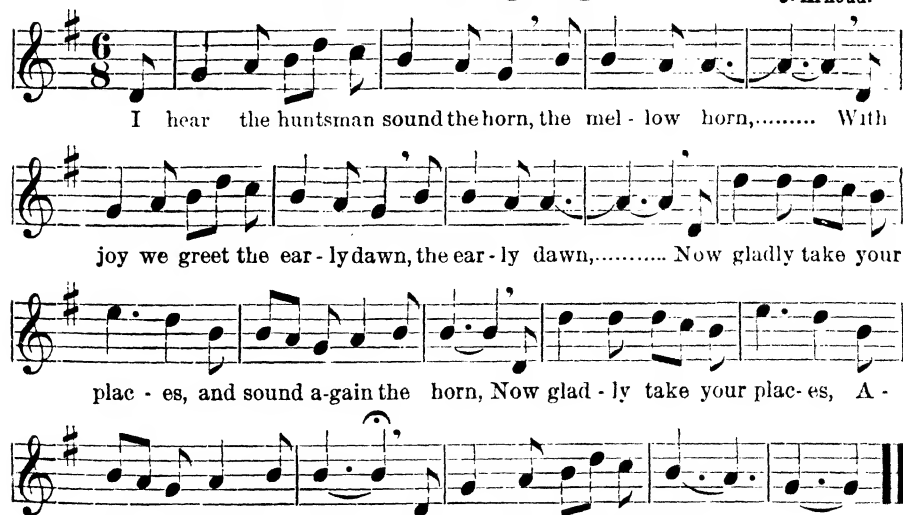
Ch. Gounod.



The eighth-note (♪) may be given a beat. In fact, 6-part rhythm is generally written in eighth-notes, the time-signature being $\frac{6}{8}$.

109. A Hunting Song.

J. Arnoud.



far the sound is borne, And on the huntsman chas - es.....

110. Studies in Rhythm.

QUESTION.—If the eighth-note receives one beat how many beats will a ♩ receive? A ♩ ? A ♪ ? A ♫ ? A ♬ ? A ♭ ?

Give the measure words for two-part rhythm; for three-part; for four-part; for six-part. How many beats ($\frac{6}{8}$) in $\text{♩} \text{ ♪} \text{ ♩}$? In $\text{♩} \text{ ♪} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$?

Exercise 1. 6/4 time: $\text{♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$

Exercise 2. 6/4 time: $\text{♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩} \text{ ♩}$

Exercise 1a. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

Exercise 2a. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

Exercise 3. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

Exercise 4. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

Exercise 5. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

Exercise 6. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

Exercise 7. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

Exercise 8. 6/8 time: $\text{♩} \text{ ♪} \text{ ♩} \text{ ♪} \text{ ♩} \text{ ♪}$

111. The Stars.

Dictation. (c.) 53^l. 58.

Randegger.

The gold - en glow is pal - ing Be - tween the cloud - y bars.

112. A Melody.

113. Scale Song. Dickory, Dickory Dock.

Mother Goose.



Dick - o - ry, dick - o - ry dock, A mouse ran up the clock, The



clock struck one, The mouse ran down, Dick-o - ry, dick - o - ry dock.

114. I Saw Three Ships.



Enunciation. (*b p.*) In them then, vi-ð-lin, pretty, three.

Nursery Rhyme.

Old English.



1. I saw three ships come sail-ing by, Sail-ing by, sail-ing by, I
2. And who do you think were in them then, In them then, in them then, And
3. Three pret - ty girls were in them then, In them then, in them then, Three
4. And one could whistle, and one could sing, The other could play on the violin Such



saw three ships come sail - ing by On New-Year's day in the morn - ing.
 who do you think were in them then, On New-Year's day in the morn - ing.
 pret - ty girls were in them then. On New-Year's day in the morn - ing.
 joy was there at my wed-ding, On New-Year's day in the morn - ing.

115. Jacky Frost. (Rote.)

Jack - y Frost, Jack - y Frost nev - er shows him - self;
Bites my nose, stings my toes, the sau - cy lit - tle elf!

116. Two-Voice Exercises.

1. 2. 3.

117. Canon. (Rote.)

Enunciation. *Brings, true, humble, dwelling.*

1. Poor and humble tho' my dwelling, 'Tis the home of joy - fulness,
2. Where from ev - ry heart is well-ing Love that brings true peacefulness,
3. And a deep con-tent - ed - ness, And a deep con-tent-ed-ness.

118. Study.



119. The March Wind. (Rote.)

Dictation. 1 = a7. 17,6,5, 5,6,7,1. 1235. 341. 17,6, 16, 15. 17,1. 351. 247, 136, 7,25,1.

Enunciation. (a7) Frolic, tumble, jumble, rogue

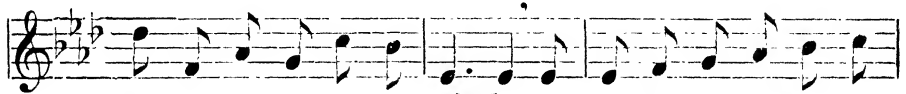
A. M. K.

W. Wingham.

mf Moderato.



1. "Ha! ha!" said the March Wind one morn - ing, "I'll
2. Men's hats and boys' caps were sent fly - ing, (Girls'



have a big frolic to - day; I'll toss and I'll heap in a
bon - nets were tossed all a - bout, While March Wind laughed louder and



tum - ble, What - ev - er I find in my way. Ho! ho! ha!
loud - er, That jol - ly old rogue wild and stout. Ho! ho! ha!



ha! ho! ho! ha! ha! I'll toss and I'll heap in a
ha! ho! ho! ha! ha! While March Wind laughed louder and



jum - ble and tum - ble What - ev - er I find in my way.
loud - er and loud - er, That jol - ly old rogue wild and stout.

120. Voices. (Rote.;

Frank R. Bix

- | | |
|--------------------------------------|------------------|
| 1. What are all these tones we hear? | 'Tis a bell that |
| 2. Can you name each pret - ty sound | That in all our |
| 3. If my ears are o - pen wide, | What I hear will |
| 4. Ma - ny voice - es that I love | Are a - round me |



now rings clear. Some-times low - ing cows I've heard,..
 songs is found? Like the blind I'll close my eyes, ...
 then a - bide, Sounds in earth, and sounds in air,.....
 and a - bove, But the sweet-est of them all,.....



Or the warb - ling of a bird. Let us list - en,
 Hark - ing for the least sur - prise. Let us list - en,
 Voice - es, voice - es ev - 'ry-where. Let us list - en,
 Are the chil - dren's voice - es small, List - en! on the



Voices.—Concluded.

let us pon - der, List - en! what is that I won - der!
 let us pon - der, List - en! what is that I won - der!
 let us pon - der, List - en! what is that I won - der!
 air they float... Do not lose a sin - gle note....

121. Studies.

Declined, with Thanks.

1.

"Come in," said the spi - der, "do." "Not to - day, sir, thank you."

2.

3.

VII. TWO EQUAL TONES TO ONE BEAT.

No rhythmic effect is more important than this, and upon its thorough mastery future progress largely depends. When once demonstrated and comprehended there should be *frequent drills* on examples in which the division of the beat comes now in one way and again in another. These principles should then be applied in the sight-singing of songs.

(1) The teacher, beating time, may sing, and the pupils imitate, this phrase of a little song, (A):



By proper questioning the pupils bring out the fact that the measures are in 2-part rhythm and that the notes are of equal length, one to each beat. The phrase may be placed on the blackboard, as above, and the pupils sing from the same.

(2) The teacher, beating the time as before, now sings, and the pupils imitate, the following, (B):



From this the pupils should realize that each syllable of the words in the first and third measures of the first example having been replaced by two shorter ones. The pupils infer that the shorter tones must be eighth-notes. The new representation is placed on the board directly under the first, and the pupils sing from this new picture. Next they should sing from either A or B, or vary this practice by taking the first two measures of A and adding the last two measures of B, and vice versa. This drill should be continued until any change from A to B is interpreted without hesitation.

122. Contrasted Rhythmic Figures.

For blackboard. Intone on *g*, with measure words.

(1)				
	Loud, soft,	loud, soft,	loud, soft,	loud, soft.
(2)				
	Loud and soft and	loud, soft,	loud and soft and	loud, soft.
(3)				
		Loud and soft and		
(4)				
	Loud, soft and	loud, soft and	loud and soft and	loud (rest.)
(5)				
				loud.....d.
* (6)				
	Loud, soft,	soft and	loud and soft.....	soft.

NOTE. When a weak part of a measure is united by a continued tone to the following strong part, the force of the strong accent is added to that of the weak, thus making a stronger stress on the weak part of the measure.

123. A Little Canon.

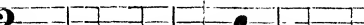
On-ward up the scale we go: Downward let our mu - sic flow.

124. A Study in Rhythm.


The first system of the musical score for 'The Rose Tree' consists of two staves. Both staves are in the treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The music begins with a treble clef, a sharp sign for F#, and a 2/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The accompaniment starts with a quarter note G3, followed by a quarter note A3, then a quarter note B3, and a quarter note C4. The system ends with a double bar line.

Old London Cry.

125. Round.—Yorkshire Cakes.

1. 

Nice Yorkshire cakes, come buy of me, I have them crisp and brown;

2. 

Nice Yorkshire cakes, come buy of me, I have them crisp and brown;

They're ver-y good to eat with tea, And fit for lord or clown.

126. Studies in Rhythmic Figures.

127. My Pony.

Dictation. 1 = g. 135. 227, 5, 5. 531. 54321.



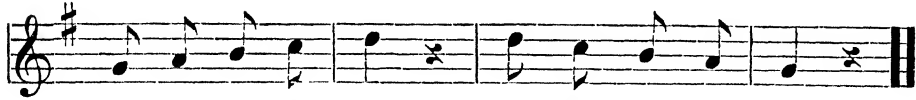
German.



1. Go, go, go! Do not be so slow! Where its smooth then
2. Hey, hey, hey! Get a - long I say! If you don't I'll



trot, my po - ny, You may walk when roads are ston - y;
sure - ly grum - ble, Keep your feet and do not stum - ble.



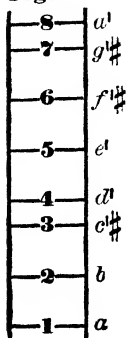
Do not be so slow! Go, my po - ny, go!
Go a - long I say! Hey, hey, hey, hey, hey!

128. Contrasted Studies in Rhythm.



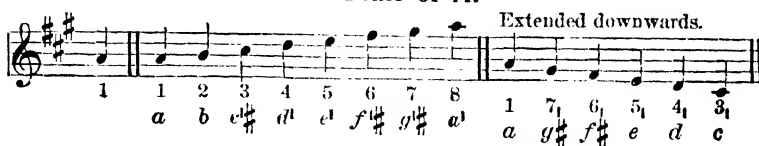
VIII. THE KEY OF A.

Fig. 6.



If *a* is taken for 1 the pitch names of the scale will be *a*, *b*, *c*[#], *d*, *e*, *f*[#], *g*[#], *a'*. The three sharps will appear in the signature. 1 (*a*) is in the second space.

The Scale of A.



THE SIGNATURE



SHOWS THAT 1 IS IN THE SECOND SPACE. The

Key is *a*. (Melodies in *a* extend above and below 1 as a center.)

129. Examples in A.



130. Exercises for Sight Singing.

1.

2.

3.

131. Three Little Songs.

1. The Snow.



Snow, snow, ev - 'ry-where!— On the ground and in the air.


2. Angels Watching.



An - gels watch o - ver thee, sent from a - bove,

Bring - ing sweet dreams full of heav - en - ly love.

3. Mushrooms.

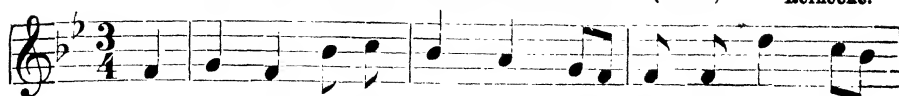


Who ev - er saw such pret - ty things, Such lit - tle stools so

flat; I'm sure 'twas here in grass-y rings The tir-ed fair-ies sat.

132. Up Yonder on the Mountain. (Rote.)

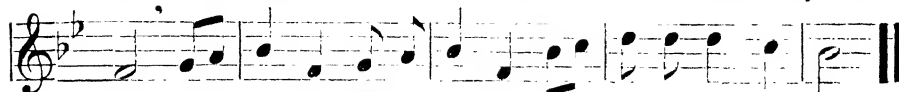
Reinecke.



1. Up yon - der on the mount - ain, There stands a house so
2. Had I the wild doves pin - ions, I'd fly thro' all the

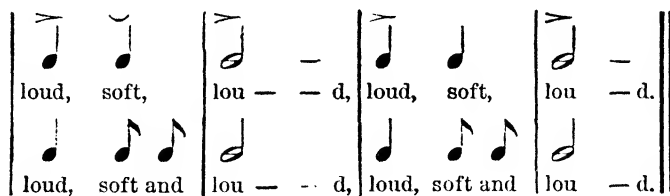
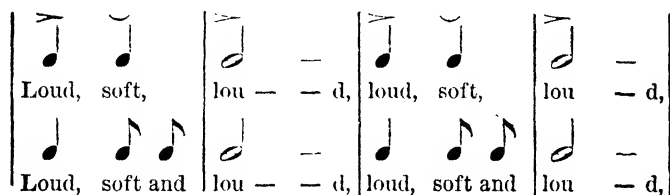


high, And from it ev - 'ry morn - ing Two tur - tle doves do
land To seek my lit - tle broth - er, And take him by the

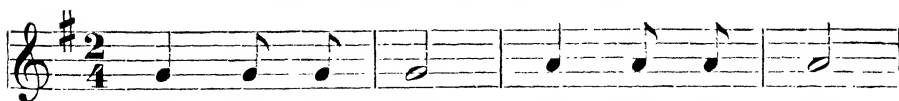


fly, And from it ev - 'ry morn - ing Two tur tle doves do fly.
hand. To seek my lit - tle broth - er, And take him by the hand

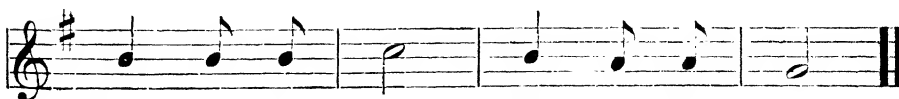
133. Rhythmic Figures in $\frac{2}{4}$.



134. Work While You Work.



Work while you work, Play while you play:



Would you be gay? That is the way.

135. Mother-Bird.

136. Contrasted Rhythmic Figures in $\frac{2}{4}$.

137. Melody.

H. L. Hassler.

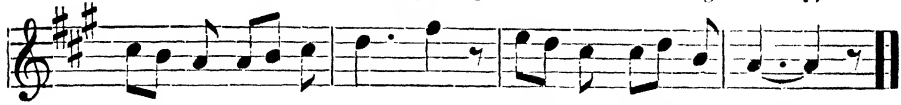
138. Arbor Day.

Anon.



1. Ba - by buds are wak - ing In - to blossoms now,

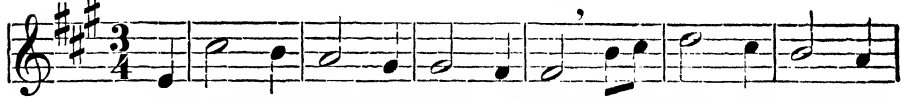
2. Ten - der gräss is spring - ing All a - long our way,



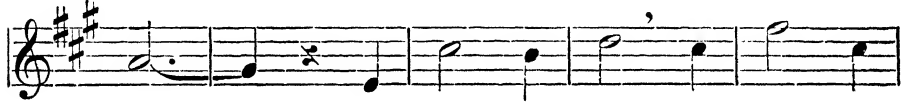
Birds their nests are mak - ing On the leaf - y bough.

While with joy we're sing - ing, Wel - come, Ar - bor Day.

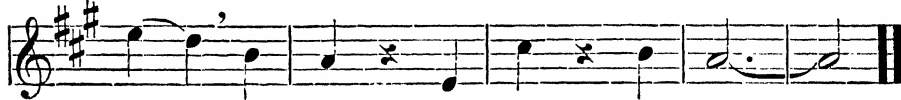
139. Wisdom's Way.



If wis - dom's way you'd wise - ly seek, Five things ob - serve with



care :..... Of whom you speak, to whom you



speak, And what, and when, and where.....

140. Time Tests

Give the sum in beats of these time values, the quarter note requiring one beat.

A.

B.

How many beats must be given for
two eighth notes and one quarter note?

For four eighth notes and two quarter
notes?

For one half note, four eighth notes
and four quarter notes?



Similar tests may be given.

141. Hope, Faith and Love.

Christina G. Rossetti.



Hope is like a hare-bell, trembling from its birth; Love is like the



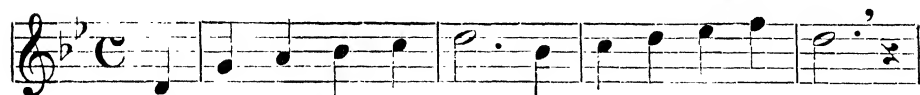
rose, ... the joy of all the earth; Faith is like a lil - y,



lift-ed high and white; Love is like a love-ly rose, the world's de - light.

142. The God of Abraham Praise. (Rote.)

Jewish Melody.



The God of Abraham praise, Who reigns enthron'd a - bove;



An - cient of ev - er - last - ing days, And God of love: Je -



ho - vah, Great I Am, By earth and heav'n con - fessed; I



bow and bless the sa - cred name, For - ev - er blest.

143. A Vocalize.



144. The Robins' Song. (Rote.)

E. Dumond.

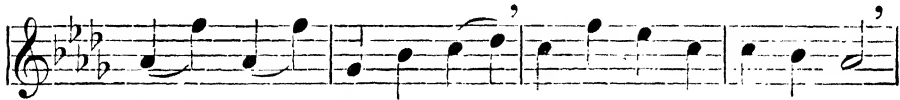
Brightly.



1. Wake! wake! children, wake! Here we're sing-ing for your sake;
2. Rise! rise! children, rise! Shake the pop-pies from your eyes;



Chir-rup! chir-rup! chir-rup! chee! Sweet the song as sweet can be;
Sweet! sweet! chir-rup! tweet! Morning blossoms at your feet;



Chir-rup! chir-rup! chir-rup! chee! Sweet the song as sweet can be.
Sweet! sweet! chir-rup! tweet! Morning blossoms at your feet.



Sweet! ah!..... Sweet! ah!.....



Sweet the song, sweet the song, Sweet the song as sweet can be.
Morn-ing blossoms, morning blossoms, Morning blossoms at your feet.

145. Voice-Tuning.

Repeat, reversing the parts.



90.....

146. Flowers Are Blooming.

Practice in *g*.

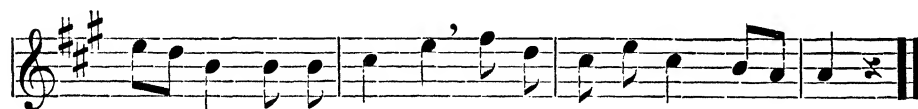
German.



Flow'rs are bloom-ing, Birds are sing-ing, Buds are swell-ing ev - 'ry .



where, Na - ture calls us forth to wan - der O'er the



fields and meadows yon - der, And the greenwood now so fair.

147. Melody.

N. V. Gade.



148. The Flower "Wondrous Fair."

Beethoven.



1. There blooms a flow'r, re - tired and shy, Down yon se-quest-ered way
2. Who bears it on his fa - vor'd breast, An an - gel seems to be,



Which soothes the heart and charms the eye, Like eve-ning's sun - ny ray.
A won - der this by all confessed, And oft - en seen by me.

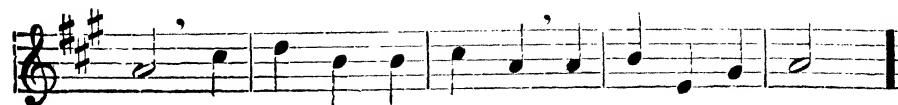
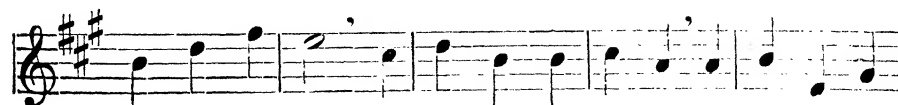


More pre - cious far than jew - els rare, Than diamond, pearl, and gold,
On man or wo - man, young or old, It stamps a might - y spell;



'Tis called the flow - er "Wondrous fair," And well that name does hold.
None can, how - ev - er strong and bold, Their in - flu - ence re - pel.

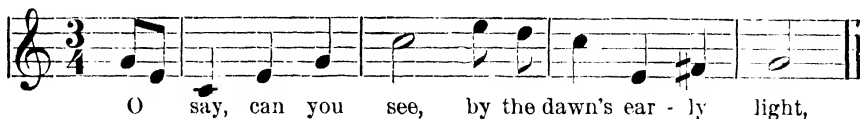
149. A Folk Song.



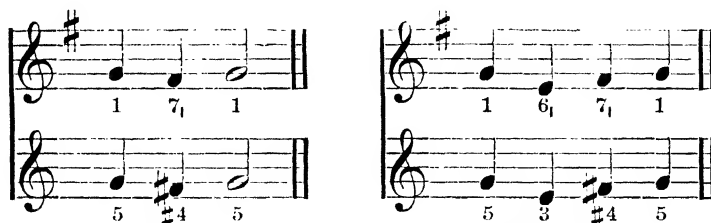
IX. SHARP-FOUR.

Tones foreign to the scale, called *chromatics*, often occur, and may be introduced where the interval of whole-step, or major second, separates adjoining scale tones. The signs *sharp* (\sharp), *flat* (\flat), and *natural* (\natural), used to express the chromatics, are called accidentals. A sharp indicates a tone a half-step higher than the pitch of the degree on which it is placed. A flat indicates a tone a half-step lower than that of the degree. A natural, or *caneel*, indicates a return to the actual pitch of the degree when it has previously been affected by a sharp or a flat. The effect of an accidental lasts to the end of the measure in which it occurs. ●

The chromatic half-step above 4, called *sharp-four* ($\sharp 4$), is of common occurrence. Its singing-name is \dot{e} . *Sharp-four* ($\sharp 4$) should be associated with 5, just as 7 is with 8, as *leaning upon*, or *leading to it*. $5 \sharp 4 5$ in the key of c sounds precisely like 878 in the key of g , since both are $g, f \sharp, g$. For instance, in the third measure of "The Star Spangled Banner," the tones $3 \sharp 4 5$ occur sounding like 671 in the related key of g .



Let the pupils imitate the following: Pitch g . 8 7 8. "Sing the same with 16." "Sing it again, calling the tones $5 \sharp 4 5$." Sing them several times in this way, etc., then represent them on the blackboard, and sing from that.



The chromatics may be clearly presented to the eye by parallel ladders (Fig. 7). The needed drill is greatly facilitated by dictation with the pointer, passing from one to the other on the dotted lines which connect tones common to both.

Place the Modulator, No. 1, upon the blackboard, and dictate the following examples, passing the pointer from one ladder to the other on the dotted lines. The arrows pointing down lead to the ladder on the right. Those pointing up, to the ladder on the left.

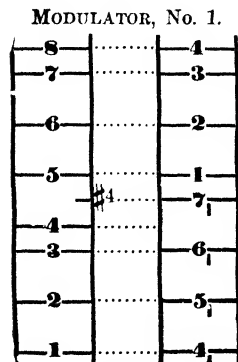


Fig. 7.

150. Dictation Exercises for Modulator, No. 1.

- 1 = \dot{d} . (1) \uparrow 12345. 545. 565 $\sharp 15$. 5 $\sharp 15$. 5 $\sharp 1 \sharp 45$. 54321
 \downarrow 1217 \uparrow . \downarrow 17 \uparrow . \downarrow 17 \uparrow .
- (2) \uparrow 8765. 5 $\sharp 45$. 543. 345. 54321.
 \downarrow 17 \uparrow . \downarrow 17 \uparrow .
- (3) \uparrow 135. 5 $\sharp 15$. 5675. 5435. 5 $\sharp 54$. 54321.
 \downarrow 17 \uparrow . \downarrow 123 \uparrow . \downarrow 17 \uparrow .
- (4) \uparrow 8765. 5 $\sharp 15$. 5 $\sharp 135$. 5 $\sharp 154321$.
 \downarrow 17 \uparrow . \downarrow 17 \uparrow .

151. Exercises With Sharp-Four.

Exercises 1 through 6 are written in treble clef. Exercise 1 is in 2/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 2 is in 3/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 3 is in 2/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 4 is in 2/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 5 is in 2/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 6 is in 3/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5.

NOTE. In keys like that of *f*, in which the signature contains a flat, sharp-four is expressed by a natural (\natural). Thus, in the key of *f*, $4 = b\flat$, therefore sharp-four, which is the half-step above $b\flat$ on the same degree, must be $b\sharp$.

Exercise 7 is in 4/4 time, key of B-flat major (Bb), with notes Bb4, C5, D5, Eb5, F5, G5, A5, Bb5. The notes are numbered 1, 3, 5, #4, 5, 4, 3.

152. Rhythmic Drill.

Sing these measures in any order, ending on (X).

Exercises 1 through 17 are written in treble clef. Exercise 1 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 2 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 3 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 4 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 5 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 6 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 7 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 8 is in 4/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 9 is in 3/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 10 is in 3/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 11 is in 3/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 12 is in 3/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 13 is in 3/4 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 14 is in 6/8 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 15 is in 6/8 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 16 is in 6/8 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5. Exercise 17 is in 6/8 time, key of D major (F#), with notes D4, E4, F#4, G4, A4, B4, C5, D5.

153. Farmyard-Song.

Bjornson.

E. Grieg.

Come out, snow-white lamb-kin, Come out, calf and

Allegro leggiero.

cow, Come, puss, with your kit-ten, The sun's shin-ing now. Come

out, yel-low duck-ling, Come out, down-y chick-en, That scarce-ly can

sprawl, Come out at my call! Come, pigeons, a-coo-ing, Fly out for your

Farmyard-Song.—Concluded.

woo-ing! The dew's on the grass, Come out ere it pass! For soon, too



soon the summer it passes, And call but Autumn, be - hold..... him!



154. Melody.

German.



155. Studies.



156. Dictation for Modulator, No. 1.

Sharp-4.

1 = a. 12345 \sharp 45. 5435 \sharp 45. \sharp 15. 3 \sharp 45. 34321. 135 \sharp 4543.

1 = e. 1358. 5 \sharp 45678. 135 \sharp 456 \sharp 4531. 165 \sharp 4543 \sharp 45. 123 \sharp 45.

1 = g. 17 \flat 6 \flat 5 \flat 1 \sharp 1 \flat 1. 12435 \sharp 456 \sharp 45. 135. 5 \sharp 45 \sharp 454321.

8787678.

1 = f. 12345 \sharp 45. 543 \sharp 45. 56 \sharp 4531. 1543 \sharp 4532 \sharp 4531. 12 \sharp 4531.

8 = c'. 8765 \sharp 45. 54345. 5 \sharp 4543. 3 \sharp 45678. 5678.

17 \flat 6 \flat 7 \flat 1 \sharp . 127 \flat 16 \flat 7 \flat 1 \sharp . 6 \flat 7 \flat 17 \flat 6 \flat . 43217 \flat 1 \sharp

157. Sharp-four in Various Keys.

Exercise 157 consists of 12 variations of the sharp-four scale, each in a different key and time signature. The variations are numbered 1 through 12. The notation is as follows:

- 1. 4/4 time, key of D major (one sharp). Scale: D-E-F#-G-A-B-C#-D.
- 2. 4/4 time, key of E major (two sharps). Scale: E-F#-G-A-B-C#-D-E.
- 3. 4/4 time, key of F# major (three sharps). Scale: F#-G-A-B-C#-D-E-F#.
- 4. 3/4 time, key of G major (no sharps or flats). Scale: G-A-B-C#-D-E-F#-G.
- 5. 3/4 time, key of A major (no sharps or flats). Scale: A-B-C#-D-E-F#-G-A.
- 6. 3/4 time, key of B major (two sharps). Scale: B-C#-D-E-F#-G-A-B.
- 7. 2/4 time, key of C major (no sharps or flats). Scale: C-D-E-F#-G-A-B-C.
- 8. 2/4 time, key of D major (one sharp). Scale: D-E-F#-G-A-B-C#-D.
- 9. 6/8 time, key of E major (two sharps). Scale: E-F#-G-A-B-C#-D-E.
- 10. 6/8 time, key of F# major (three sharps). Scale: F#-G-A-B-C#-D-E-F#.
- 11. 3/4 time, key of G major (no sharps or flats). Scale: G-A-B-C#-D-E-F#-G.
- 12. 3/4 time, key of A major (no sharps or flats). Scale: A-B-C#-D-E-F#-G-A.

158. Melody.

Ch. Gounod.

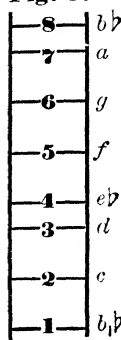
Exercise 158 is a melody by Charles Gounod, in 4/4 time and key of D major (one sharp). The notation is as follows:

Staff 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).

Staff 2: E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).

X. THE KEY OF B \flat .

Fig. 8.



If $b\flat$ is taken for 8 the pitch names of the scale will be $b_1\flat$, c , d , $e\flat$, f , g , a , $b\flat$. Two flats will be in the signature. 8 ($b\flat$) is on the third line.

The Scale of B \flat .



THE SIGNATURE  SHOWS THAT 8 IS ON THE THIRD LINE. The

Key is $b\flat$. Melodies in $b\flat$ extend below and above 8 as a central point.

159. Exercises in B \flat .



* The measures marked **1st time.** must be omitted in the repeat and those marked **2nd time.** sung instead. The pupils may give the time-signatures omitted (1 to 8.)

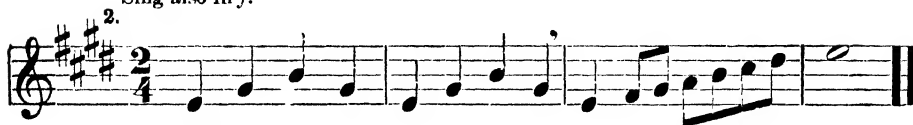
160. Two Vocalizes. (Rote.)

Sing also in *f*.



ä.....

Sing also in *f*.



Pro.....

161. Voice-Tuning.

Sing also in *a* and *b* ♭.



162. Two-Melodies.

Where have you heard this?



Review. Key of ?



165. Canon.

Adapted from Mozart.

166. Exercises for Sight-Reading.

1. *Slowly.*

2.

167. Studies.

1.

2.

3.

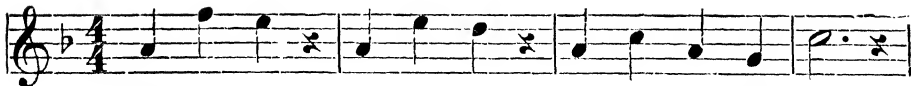
German.

168. Melody.

J. Barnby.

XI. FLAT-SEVEN.

169. Jacky Frost.



Jack - y Frost, Jack - y Frost nev - er shows him - self;



Bites my nose, stings my toes, the sau - cy lit - tle elf!

In this little song the difference in the effect of the tones in measures one and five is very apparent although they are written on the same degrees. The new tone in measure five is *flat-seven*.

Flat seven may be studied as was $\sharp 4$, from parallel ladders, by simply reversing the process employed with $\sharp 4$. $54\flat 3'$ in the scale of $b\flat$ is exactly the same as $8\flat 76$ in the scale of f , or $3'4\flat 3'$ in the scale of $b\flat$ as $6\flat 76$ in the scale of f . In this instance the pitch of these tones is f , $e\flat$, d .

(b) 5' 4' 3'.

(f.) 8 7 6.



The singing name of ♮7 is tā.

Flat-seven leads to 6 just as 4 does to 3.

8 = 6♯. Sing 543 (soh, fah, me.)
sol. fa. mi.

Sing it with lo.

Sing it again calling it **doh, tã, lah.**
do, te, la.

Repeat a few times.

Sing (8 = 3̣.) 3̣!4̣!3̣!. The same
with lo. Sing it again calling it
lah, tā, lah. Etc.
la, te, la.

Represent on blackboard as above, and sing from that.

MODULATOR, No. 2.

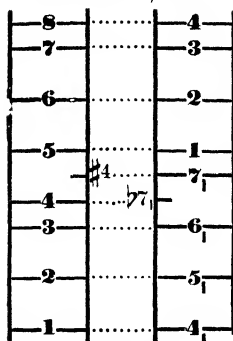


Fig. 9.

Drill from the Modulator (parallel ladders). It will be seen that $b7_1$ on right hand ladder corresponds to 4 on the left hand ladder.

170. Dictation Exercises.

Pitch. $8 = b7_1$.

↑ 8765. 5435. 54343. 355435.
 $\downarrow 1b7_16_11. \downarrow 6_1b7_16_1. \downarrow 1b7_16_117_11. 1b7_16_17_11. \text{ Etc.}$

NOTE. $\sharp 4$ (left hand ladder) and $b7_1$ (right hand ladder) may be pointed on the same Modulator.

$1 = f. \downarrow 17_11217_11. \downarrow 5\sharp 45. 5435. \downarrow 1b7_16_11. 16_17_11. \downarrow 53\sharp 45. 5435. \downarrow 1b7_16_117_11. \text{ Etc.}$

NOTE. Flat-seven in Keys with sharps in the signature is expressed by a $\sharp 7_1$. Thus:

171. The Pigeon House.

1. Our pig-eon house is warm and dry, With ma-ny-a co-sy nest, Set
2. A-round the house the pig-eons fly From morning un-til night; They
3. And in and out and then a-round They pass with coo-ing sweet Or

safe-ly on its pole so high For ba-by birds to rest.
 soar and tum-ble in the sky In swift and joy-ous flight.
 flut-ter light-ly to the ground With hap-pi-ness com-plete.

Z. C.

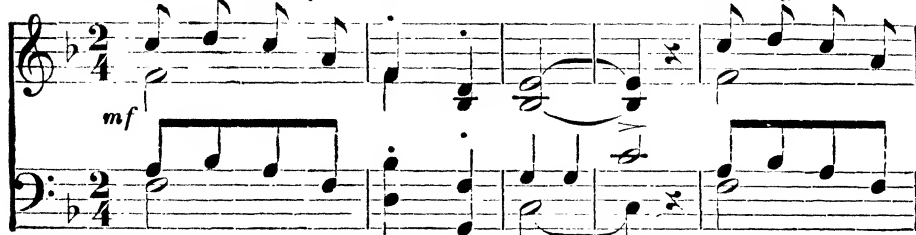
172. Butterflies.

Phyllis Wermanton.



Enunciation. Colors, soil'd, spoil'd, frolic, daffodillie.

- | | | | | |
|------------|--------------------|----------|--------------|--------------------|
| 1. Tell me | But - ter - flies, | I | pray..... | Where you get your |
| 2. Do you | nev - er | get them | spoil'd..... | Nev - er torn and |
| 3. Let me | tell you what | I | think..... | Blooming ros - es |



col - ors	gay?.....	How your dress - es	fine	are
nev - er	soil'd.....	While you frolic	all	the
gave your	pink,.....	Daf - fo - dil - lies	sweet	and



made?.....	Why they nev - er wear or	fade?.....
day.....	In the gar - den at your	play?.....
bright,.....	Clothed you in their gold - en	light,



Why they nev - er wear or	fade?.....
In the gar - den at your	play?.....
Clothed you in their gold - en	light,



173. The Heavens are Telling.

Haydn.

The heav - ens are tell - ing the glo - ry of God,.... The
won - der of his work dis - plays the firm - a - ment

174. In All the Lands.

Haydn.

In all the lands re-sounds the word, Nev - er un-per - ceiv - ed,
Ev - er un-der-stood, ev - er, ev - er, ev - er un - der - stood.

175. Three Melodies.

2.
3.

XII. REVIEW OF KEYS of *c, g, f, d, a, b*.

176. The Huntsman.



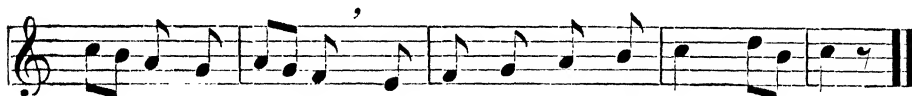
Quickly.



1. The huntsman loves the wildwood, And seeks for game o'er hill and glade; With
2. His trust-y hound moves on before, The scent he finds now here, now there; The



dog and ri - fle nev - er still, His game-bag soon he hopes to fill, While
hun - ter's heart is light and gay, As ev - er on he takes his way, And



rov - ing, while rov - ing, While rov - ing thro' the for - est shade.
sharp - ly, and sharp - ly His eyes are glanc - ing ev - ery - where.

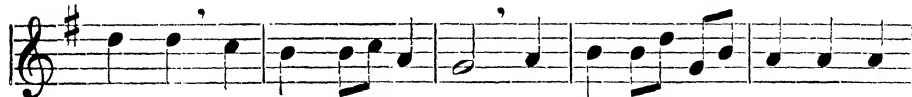
177. The Good Neighbor.



Old German.



1. Good neighbor, please lend me your lan - tern to - night, The sky is so
2. I'll lend you my lan - tern with pleasure, in - deed, And glad - ly go



cloud - y the stars give no light. My lamb - kins have roamed from the
with you to help in your need. And tho' it is rain - ing, that



flock by the way, And shepherd and I must find out where they stray.
I will not mind, For neighbor to neighbor should al - ways be kind.

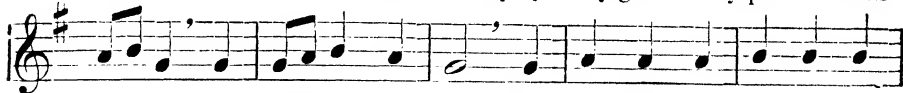
178. Good-bye Summer.

Kate S. Kellogg.

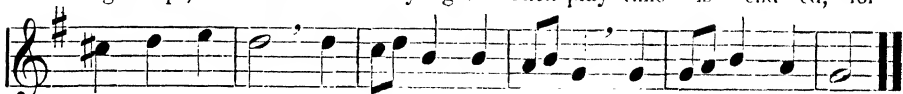
Eleanor Smith.



1. The brown birds are fly - ing like leaves thro' the sky, The flow'rets are
2. The wee flow'rs are nod-ding, so sleep - y they grow They put on their



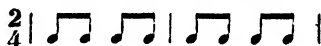
call - ing "Dear bird-lings, good - bye." The bird - voice - es, fall - ing so
night-caps, To dream-land they go. Their play-time is end - ed, for



soft from the sky, Are answering the flow'rets, "Dear playmates, good-bye."
sum-mer is o'er, They'll sleep 'neath the snowflakes Till Spring comes once more.

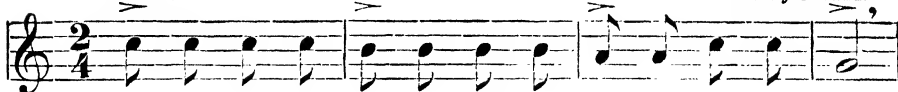
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179. Do Your Best.

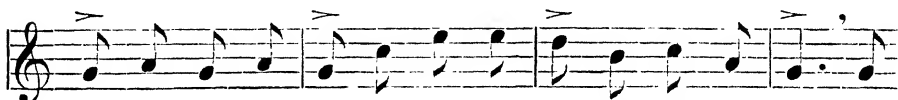


Brightly.

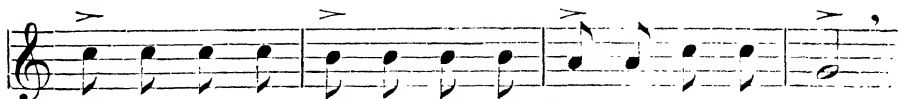
Fanny Acland,



1. Do your best, your ver - y best, And do it ev - 'ry day,
2. He who al - ways does his best, His best will bet - ter grow,



Lit - tle boys and lit - tle girls; That is the wis - est way. What -
He who shirks or slights his task, Will let the bet - ter go.



ev - er task may come to hand, At home, or at your school,
Tho' your les - sons should be hard, You need not yield to grief,



Do your best with right good will; It is a gold - en rule....
He who brave - ly works to - day Will sure - ly get re - lief.....

180. Catch.—The Cuckoo.

1. Practice in $b\flat$.



A - wake, my friends, nor lin - ger, The cuck-oo loud-ly cries,
The morning's ro - sy fin - ger Un - veils the east-ern skies,

2.



A - wake then, a - wake then, The cuck-oo loud-ly cries,

3.



Cuck-oo, cuck-oo, cuckoo.

181. Creation's Hymn.

Dictation. 8=c¹. 58531. 13¹28. 54¹2175. 582131.

Beethoven.



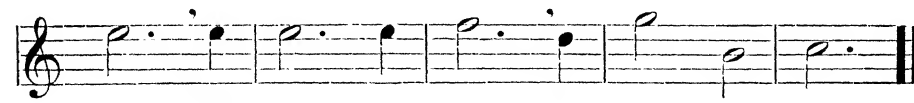
The heav'ns are sound-ing his praise with de - vo - tion, Their voice pro -



claims for e'er the Lord. He's praised by earth, and



praised by the o - cean, Their voice pro - claims for e'er the



Lord, Their voice pro - claims the Lord for aye.

Give pitch of $b\flat$.

182. Two Studies.

1.



2.

183. Now Thank We All Our God.

Chorale.

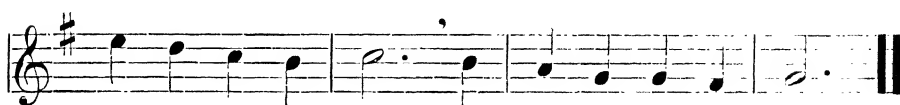
Cruger.



Now thank we all our God, With heart and hands and voice - es! }
{ Who wondrous things has done, In whom his world re - joice - es; }



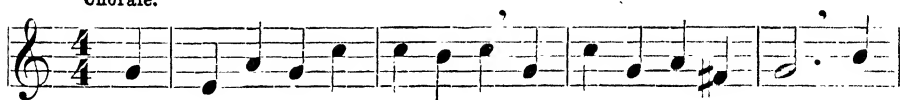
Who from our moth-er's arms Hath blessed us on our way With



count-less gifts of love; And still is ours to - day.

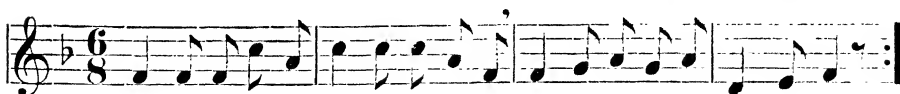
184. St. Ann's.

Chorale.



185. Air.

From Moore's Irish Melodies.



186. Wir glauben all' an einen Gott.

Chorale.
Adagio.



187. Trust.

Dictation. 15#45. 3#15.



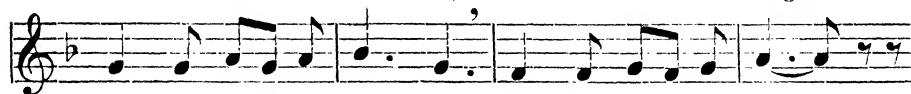
Moderato.



1. Sad - ly bend the flow - ers, In the heav - y rain;
2. When a sud - den sor - row, Comes like cloud and night,



Aft - er beat - ing show - ers, Sun - beams come a - gain.
Wait for God's to - mor - row, All will then be bright.



Lit - tle birds are si - lent, All the dark night through;
On - ly wait and trust Him, Just a lit - tle while;



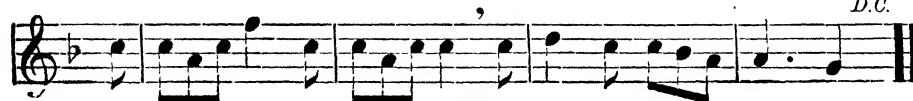
But when morn - ing dawn - eth, Their songs are sweet and new.
Aft - er eve - ning tear - drops, Shall come the morn - ing smile.

188. Drink to Me Only With Thine Eyes.

FINE.

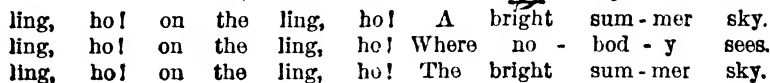
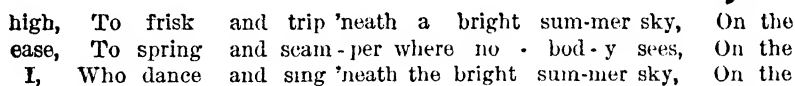
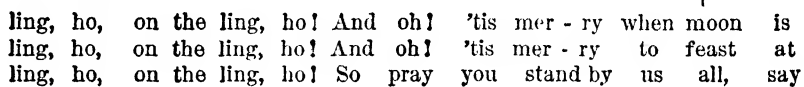
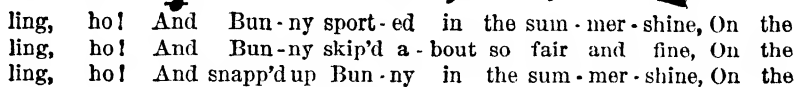
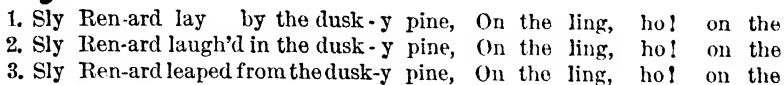


D.C.



1000

Allegro moderato.



Ritter.



191. Miss Geography and Young America.

Z. C.

(Rote.)

Robert A. Wilson.

1. My dol - ly is from far Ja - pan, My gloves from banks of
2. I have no use for an - y doll, Or fan that comes from



Seine, My leg-horn hat's I - tal - i - an, My fan came straight from
Spain, With gloves and bat and live - ly ball I play the national



Spain; From Eng-land is my mus - lin gown, My hose from Ger - ma -
game. I have no use for leg-horn hats Or e - ven Pan - a -



ny,..... My shoes were made in Bos - ton town; So when I'm dress'd from
ma - Give me a sweat - er, cap and mask, They're all that an - y



Miss Geography and Young America.—Concluded.

toe to crown, I'm Miss..... Ge - og - ra - phy!...
 boy could ask. I'm young..... A - mer - i - ca!.....



Chorale.

192. Freu' dich sehr, O meine Seele.



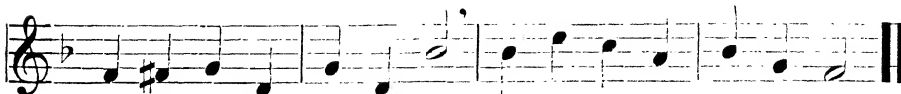
193. The Star.

Dictation. 1 = f. 1#12. 26, 26, 4.

J. W. Elliott.



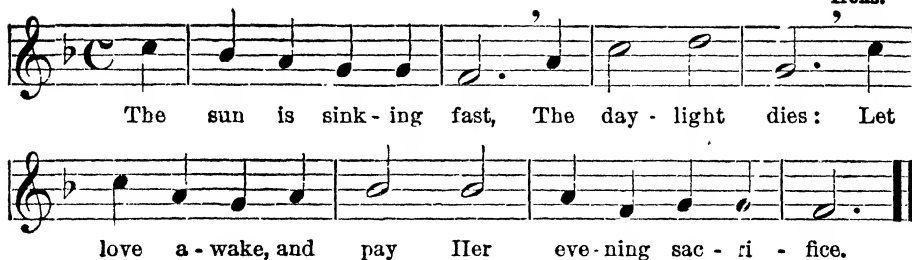
1. Lit - tle star that shines so bright, Come and peep at me to - night,
2. Lit - tle star, O tell me, pray, Where you hide your - self all day!
3. Lit - tle child, at you I peep, While you lie so fast a - sleep;
4. For I've ma - ny friends on high, Liv - ing with me in the sky,



For I of - ten watch for you, In the pret - ty sky so blue.
 Have you got a home like me, And a fa - ther kind to see?
 But when morn be - gins to break, I my home - ward jour - ney take,
 And a lov - ing fa - ther, too, Who commands what I'm to do.

194. The Sun is Sinking.

Irons.



The sun is sink - ing fast, The day - light dies: Let
love a - wake, and pay Her eve - ning sac - ri - fice.

195. Theme.

Mozart.



196. Come, My Soul.

Haydn.



1. Come, my soul, thou must be wak - ing! Now is break - ing O'er the
2. Pray that he may pros - per ev - er Each en - deav - or, When thine
earth an oth - er day: Come to him who made this
aim is good and true: But that he may ev - er
splen - dor, See thou ren - der All thy fee - ble strength can pay.
thwart thee, And con - vert thee, When thou e - vil wouldst pur - sue.

197. O Come, Emmanuel.

Dictation. 1 = a. 16₁. 6₁13. 316₁. 127₁6₁5₁6₁. 226₁7₁1.

Ancient plain song.



Oberon.

198. On the Water.

C. M. Von Weber.



The wa - - ters are mur - - m'ring, And fresh..... is the
The waters are murm'ring, The waters are murm'ring, And fresh is the wind, And



wind;.....They're push - - ing and driv - - ing our boat..... from be -
fresh is the wind; They're pushing and driving our boat from behind, They're pushing and driving our



hind,..... We're glid - - ing so gen - - tly the green..... shore a -
boat from behind, We're gliding so gently, We're gliding so gen - tly the green shore a - long, the



long,..... And dip - - ping our oars,..... Keeping time with our song.
green shore along, And dipping our oars, And dipping our oars, Keeping time with our song.

199. Grasshopper Green. (Rote.)

1. Grass-hop-per Green is a com-i-cal chap, He lives on the best of
2. Grass-hop-per Green has a doz-en wee boys, And soon as their legs grow
3. Grass-hop-per Green has a quaint lit-tle house, Its un-der a hedge so



fare, Bright lit-tle jack-et and trou-sers and cap,
strong, Each of them join in his frolic-some joys,
gay. Grand-moth-er spi-der, as still as a mouse,



These are his sun-mer wear. Out in the mead-ows he
Humming his mer-ry song. Un-der the hedge in a
En-vies him o'er the way. Glad-ly he's call-ing the



loves to go; Play-ing a-way in the sun; Its
hap-py row, Soon as the day has be-gun; Its
boys, I know, Out in the beau-ti-ful sun; Its



Grasshopper Green.—Concluded.

hop-per-ty, skipperty, high and low, Summer's the time for fun, Its

The first system of music consists of a treble and bass staff in 4/4 time, key of B-flat major. The melody in the treble staff is: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half). The bass staff accompaniment is: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half).

hop-per - ty, skip-per-ty, high and low, Summer's the time for fun.

The second system of music continues the melody in the treble staff: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half). The bass staff accompaniment is: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half).

200. Melodies for Sight-Singing.

Lowell Mason.

1.

Exercise 1 is a single-staff melody in 4/4 time, key of B-flat major. The notes are: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half).

2. Chorale.

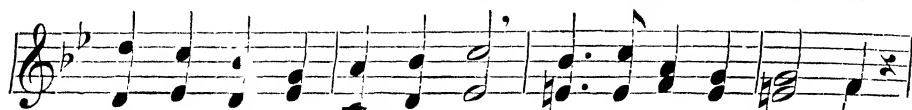
Exercise 2 is a single-staff melody in 2/4 time, key of B-flat major. The notes are: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half).

201. Bob White. (♩. ♪ rote.)

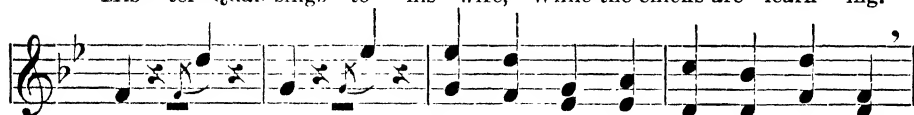
Joyously.



1. In the gar-den o-ver there, (List-en just a min-ute.)
2. In the mead-ow, green and gay, She has heard his sing-ing,
3. On the wall I see them now, Both their heads a-turn-ing,



Mis-ter Quail has brought a song; Soon he will be-gin it.
Now she an-swers loud and clear, With a whis-tle ring-ing.
Mis-ter Quail sings to his wife, While the chicks are learn-ing.



Bob White, Bob White, { Now he's call-ing, gai-ly call-ing,
Thus she pipes the while he list-ens,
So one whis-tles to the oth-er,



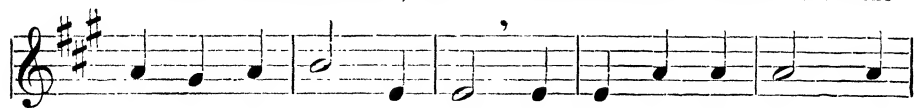
Bob White, Bob White, { call-ing to his mate.
then he calls a-gain.
call-ing to his mate.

NOTE. The notes to words "Bob White" may be whistled if so desired.

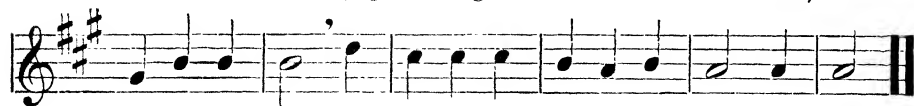
202. The North Wind Doth Blow.



The north wind doth blow, And we shall have snow And what will the



rob-in do then, poor thing? He'll hide in the barn, To



keep himself warm, And put his head un-der his wing, poor thing.

203. Bring Back My Bonnie.

My bon-nie is o-ver the o-cean, My bon-nie is
o-ver the sea..... My bon-nie is o-ver the
o-cean,..... Oh, bring back my bon-nie to me.....

CHORUS.

Bring back, bring back, bring back my bon-nie to me, to me;
Bring back, bring back, bring back my bon-nie to me,.....

204. A Melody.

Hopkins.

XIII. THE KEY OF E \flat .

Fig. 10.

If $e\flat$ is 1 the pitch names of the scale are $e\flat, f, g, a\flat, b\flat, c\sharp, d\sharp, e\sharp$. The signature contains three flats. 1 is on the first line and 8 in the fourth space.

signature contains three flats. 1 is on the first line and 8 in the fourth space.

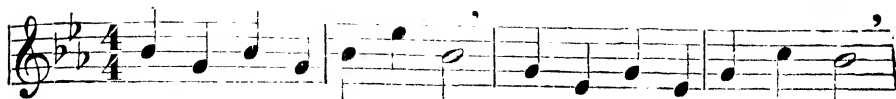
The Scale of E \flat . Extended.

THE SIGNATURE SHOWS THE KEY OF E \flat . 1 is on the first line, and 8 in the fourth space.

205. Examples in Eþ.

206. Swallow, Swallow, Fly Not Yet.

A. Scott Gatty.



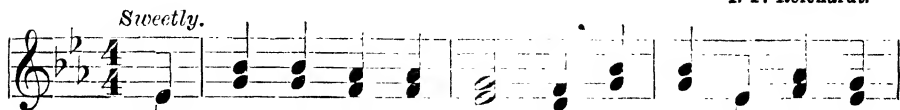
1. Swal-low, swal-low, fly not yet Sum-mer has not passed a-way;
2. Soft-ly blows the gen-tle breeze, 'Neath the skies of az-ure blue,



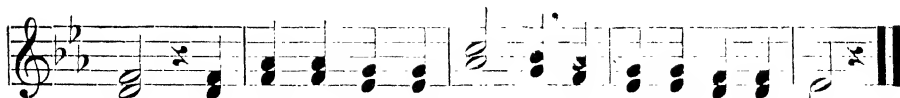
You the time of year for-get, See! the flow'rs are bright and gay.
And the leaves up-on the trees Hush their ten-der mel-o-dy.

207. The Moon.

I. F. Reichardt.



With mild and sil-v'ry lus-tre. She ris-es from the

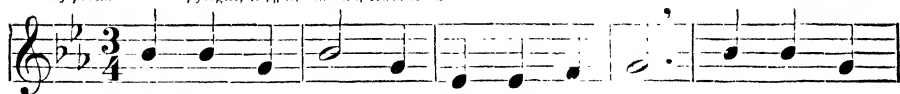


sea, No star in all the heav-en is half as fair as she.

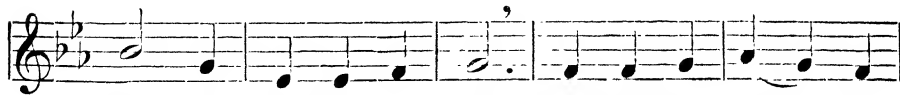
208. A Lullaby.

J. L. Roeckel.

By permission Copyright, 1893, by Novello, Ewer & Co



1. Sleep, wea-ry lone one, Sleep while you may; Sleep 'tis that
2. Sleep on, poor lone one, Bright be thy dreams, Bright as the



drives all dull care a-way, Sleep which all troub-les
sun's mag-nif-i-cent beams; Sleep on to find that



van-ish and fly; Sleep while we whis-per a sweet lul-a-by.
when you a-wake, Hap-pi-ness nev-er thy life will for-sake.

209. For Sight-Reading.

Barnby.

[illegible]

210. Goosie Gander.

Mother Goose.

Goosie, goosie gan - der, Where shall I wan - der? Up-stairs down-stairs,
In my la - dy's cham - ber. There I met an old man who wouldn't say his
prayer. I took him by the left leg and threw him down stairs.

211. Abide With Me.

Monk

A - bide with me; fast falls the e - ven - tide; The darkness
deep - ens; Lord, with me a - bide; When oth - er help - ers fail, and comforts
flee. Help of the help - less, O, a - bide with me.

212. Autumn.

Alfred Moffat.

1. Now the sun is shin - ing bright - ly, And the corn is ripe and clear,
2. How the gold - en corn is fall - ing, Neath our sharp and read - y blade;
3. O - ver - head the birds are sing - ing Joy - ful - ly their sweet re - frain;
Let us get our rakes and sick - les, Mer - ry har - vest time is here.
God hath caused the grain to rip - en, To pro - vide our dai - ly bread.
Let us then in cho - rus join them, Har - vest time has come a - gain.
Lit - tle reap - ers bus - i - ly, Toil - ing thro' the sum - mer day, And
o'er the lea right mer - ri - ly Re - sounds our roun - de - lay!..... And
o'er the lea right mer - ri - ly Re - sounds our roun - de - lay!.....

The pointing of memorized tunes on the blank or practice-staff is valuable and interesting, and assists in establishing the association between tone relations and their representation

Ear training should not be neglected, and should be included in every practice period. The tests should not be too difficult but should be systematic. For example, (1) the teacher may sing the tones 1358 in any order, and individual pupils give the numbers as sung. (2) Pupils tell what tones are omitted in a certain progression. (3) Tell which one of several selected phrases is sung. (4) Name any tone in a phrase as the third, the fifth, the second and fourth, etc.

213. Vocal Drill.

p $\leftarrow f \text{ dim.} \rightarrow$ *p* $\leftarrow f \text{ dim.} \rightarrow$

Pro..... Pro.....

214. Chiming Bells.

Chim - ing bells far up in the tow'r Say hith - er, come

hith - er, Come, now is the hour; Say hith - er, come

hith-er, Come, now is the hour, Say, come, come, come, come, come.

215. Study.

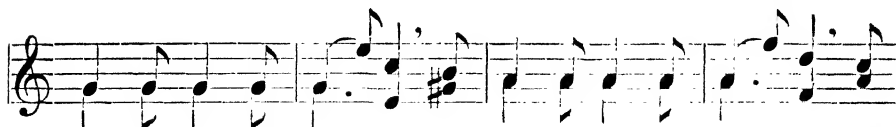
216. Harvest Song.



1. Thro' lanes with hedgerows pearl-y, Go forth the reap-ers ear - ly A -
2. At noon they leave the mead - ow, Be-neath the friendly shad - ow Of
3. And when the west is burn - ing, From shav-en field re - turn - ing, Up -



mong the yel - low corn,... A - mong the yel - low corn;... Good
mon - arch oak to dine,... Of mon - arch oak to dine;... And
on the wain they come,.. Up - on the wain they come, When



luck be-tide their shear - ing, For win-ter's tide is near - ing, And
mid his branch-es hoar - y, Goes up the thank-ful sto - ry, The
all their ham - let neigh - bors, Re - joice to end their la - bors, With



we must fill the barn,..... And we must fill the barn; }
har - vest is so fine The har - vest is so find; } Tral
mer - ry har - vest home With mer - ry har - vest home; }



la la la! Tral la la la! { The bus - y har - vest time. }
The bless - ed har - vest time. } Tral!
The joy - ous har - vest time. }



la la la! Tra la la la! { The bus - y har - vest time...
The bless - ed har - vest time...
The joy - ous har - vest time... }

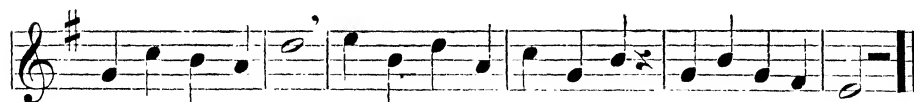
217. When the Leaves begin to Fall.



When the leaves begin to fall, slow - ly, light - ly, Scar - let, yel - low,



pur - ple, brown, paint the landscape brightly. Squirrels scamper thro' the grove



cheeks stuff'd full they go. They have felt the cold winds blow, messengers of snow.

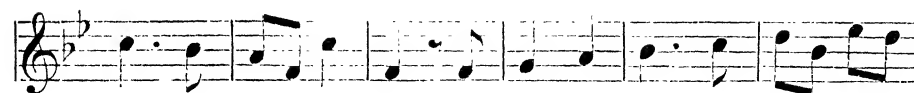
218. Autumn Song. (Rote.)

Whittier.

Johann Andre.



1. Once more the lib - 'ral year laughs out,..... O'er rich - er
2. Oh, fa - vors ev - 'ry year made new,..... Oh, gifts with



stores than gems or gold; Once more with har - vest song and
rain and sun - shine sweet; The boun - ty o ver - runs our



shout Is na - ture's blood - less tri - umph told, With song and
due, The full - ness shames our dis - con - tent, The full - ness



shout is na - ture's blood - less tri - - umph told.
o . ver - runs our due and shames our dis - con - tent.

XIV. THE KEY OF A \flat .

Fig. 11.

If $a\flat$ be taken for 1 the pitch names of the scale are $a\flat$, $b\flat$, $c\flat$, $d\flat$, $e\flat$, $f\flat$, $g\flat$, $a\flat$. The four flats ($b\flat$, $e\flat$, $a\flat$, $d\flat$) appear in the signature.

The Scale of A \flat .

(Extended down.)

8	$a\flat$	1	2	3	4	5	6	7	8	1	7 ₁	6 ₁	5 ₁	4 ₁	3 ₁	(2 ₁)	(1 ₁)
7	$g\flat$	$a\flat$	$b\flat$	$c\flat$	$d\flat$	$e\flat$	$f\flat$	$g\flat$	$a\flat$	$a\flat$	g	f	$e\flat$	$d\flat$	c	$(b\flat)$	$(a\flat)$

THE SIGNATURE SHOWS THAT 1 IS IN THE SECOND SPACE. The

Key is $a\flat$. Melodies in $a\flat$ extend above and below $a\flat$ as a center.

219. Examples in A \flat .

1. 2. 3.

4. 5. 6.

7. 8.

9. Theme.

Handel.

He shall feed his flock like a shep - - - herd.

10. Berceuse.

Kohler.

220. Flow Gently, Sweet Afton.

R. Burns.

J. E. Spilman.



Flow gen - tly, sweet Af - ton, a - mong thy green braes · Flow

gen - tly, I'll sing thee a song in thy praise; My

Ma - ry's a - sleep by the mur - mur - ing stream, Flow

gen - tly, sweet Af - ton, dis - turb not her dream. Thou

stock - dove, whose ech - o re - sounds from the hill, Ye

wild whist - ling black - birds in yon thorn - y den, Thou

green crest - ed lap - wing, thy scream - ing for - bear,

charge you, dis - turb not my slum - ber - ing fair.

221. Vocal Drill.



ô
 oo.....
 ah.....

222. Nearer, my God, to Thee.

Sullivan.



223. Come, ye Thankful People. (Rote.)

Elvey.



Come, ye thank-ful peo-ple, come, Raise the song of har-vest home;



All is safe-ly gath-ered in Ere the win-ter storms be-gin;



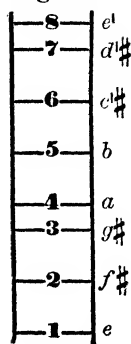
God, our mak-er, doth pro-vide For our wants to be sup-plied



Now with joy-ous voic-es come, Raise the song of har-vest home.

XV. THE KEY OF E.


Fig 12.



When *e* is taken for 1 the resulting scale is *e, f#, g#, a, b, c#, d#, e*. The four sharps appear in the signature.

The Scale of E.



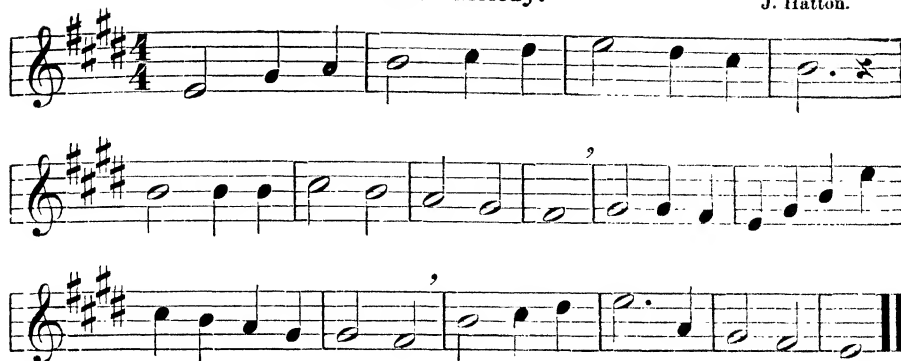
THE SIGNATURE  SHOWS THAT 1 IS ON THE FIRST LINE and 8 is in the fourth space. The key is *e*.

224. Exercises in E.



225. Melody.

J. Hatton.

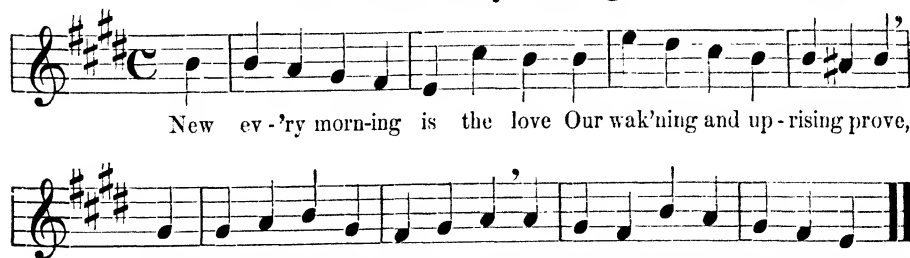


226. Canon.



227. New Every Morning.

Webb.



New ev-'ry morn-ing is the love Our wak'ning and up-rising prove,

Thro' deep and darkness safe-ly brought, Restor'd to life, and pow'r and thought.

228. November.

Dict. 1 | 5678. 3 | 256. 8 | 765. 5 | 678. 8 | 8678.

Enun. (*ds*). *Lovely, spring, ringing, blossoms, blankets, December, November.*

Alice Jane Cleator.

Phyllis Normanton.

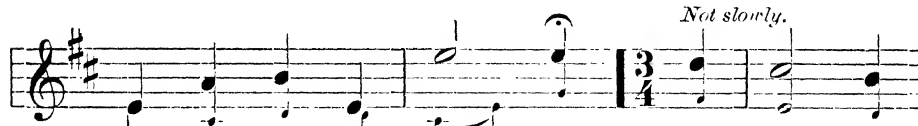
Moderato.



mf 1. We love to sing of love - ly Spring With all its joy - bells
2. She roams thro' wood and mead - ow lands Where lit - tle flow'rs are



ring - ing. When na - ture roams thro' wood and glen, Her
peep - ing; She sings to them soft lul - la - bies, And



buds and blos - soms fling - ing. *p* We talk of
tucks them up for sleep - ing; She cov - ers



love - ly May and June, And cheer - y old De -
them with blank - ets white, With soft and fleec - y



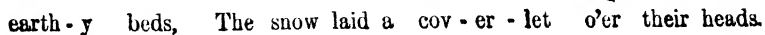
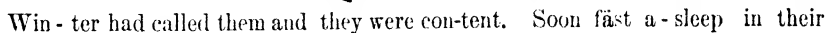
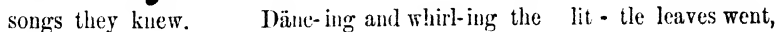
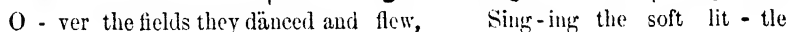
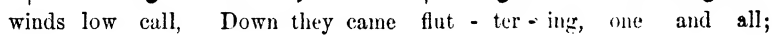
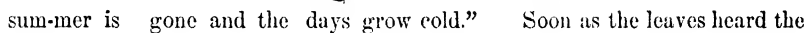
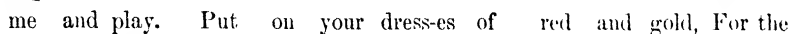
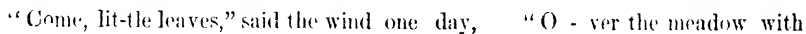
cres.
cem - ber, . . . But why not sing a lit - tle
lin - ing, . . . Then whis - pers, "lit - tle flow'rs, good



tune In praise of friend No - vem - ber?
night, Till skies of Spring are shin - ing."

"Amaryllis."—Air of Louis XII.

"Amaryllis."—Air of Louis XII.



230. The Breaking Waves Dashed High. (Rote.)

Mrs. Hemans.



- | | |
|--------------------------------------|-----------------------------|
| 1. The break - ing waves dashed high | On a stern and rock - bound |
| 2. Not as the con - queror comes, | They, the true - heart - ed |
| 3. A - mid the storm they sang; | The stars heard and the |
| 4. What sought they thus a - far! | Bright jew - els of the |



coast,	The woods	a - gainst	the storm - y	sky	Their
came;	Not with	the roll	of stir - ring	drums,	Or
sea!	The sound - ing	aisles	of wood - land	rang	With
mine?	The wealth	of seas,	the spoils	of war?	They



gi - ant	branch - es	tossed;	The heav - y	night	hung
trump	that sings	of fame;	Not as	the fly - ing	
an - thems	of the	free.	The o - cean	ca - gle	
sought	a faith's	pure shrine!	Ay,	call it	ho - ly



dark,	The hills	and wa - ters	o'er,	When a
come,	In si - lence	and in	fear,	They
soared	O'er the	roll - ing	waves' white	foam,
ground	The soil	where first	they trod,	They have



band	of ex - iles	moored their bark	On the wild	New-Eng-land's	shore.
shook	the depths	of des - ert	gloom	With hymns	of loft - y
rock - ing	pin	es in	for - ests	roared;	This was
left	un - stained	that there	they found,	Free - dom	to wor - ship
				God.	

231. Vocal Drill. (Rote.)

Meistersinger. R. Wagner.



232. Melody.

Smart.



233. Catch. Three Blind Mice.



Three blind mice, three blind mice, three blind mice, Look, how they run,



look, how they run, look, how they run. They all ran after the farmer's wife, Who



cut off their heads with a carving knife. Did ev-er you hear such a thing in your life'

234. Rhythmic Contrasts.



235. Studies of $\sharp 4$ and $\flat 7$.



236. Gregorian Tones.

Tone V.



Tone IV.



237. Melody.

J. Reading.



NOTE. Instances of $\frac{4}{4}$ time are so numerous that it is often called Common Time and is indicated by **C**.

238. A Christmas Carol.

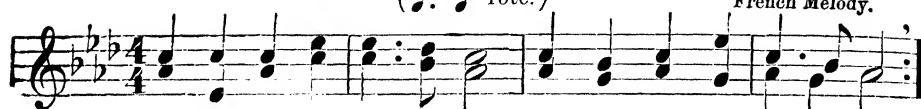
Traditional.



239. In the Star-lit Dome.

(*J. rote.*)

French Melody.



{ In the star-lit dome on high Songs of praise ex - ult - ant ring, }
{ While the dark-ling hills re - ply—An - gel voice - es ech - o - ing. }



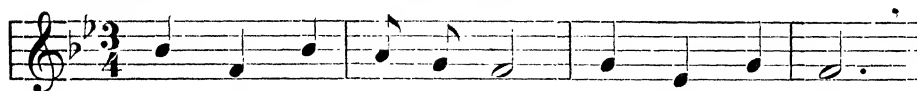
Glo - - - - - ri - a..



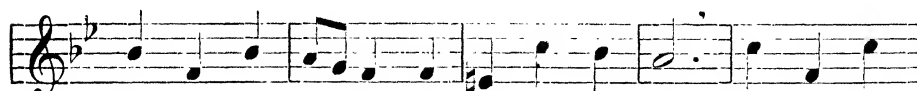
in Ex - cel - sis De - o, De - . . . o.

Old English.

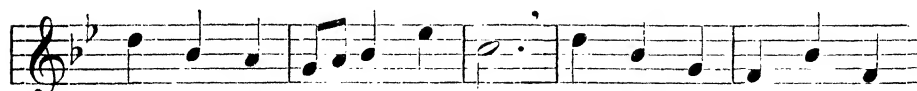
240. Carol.



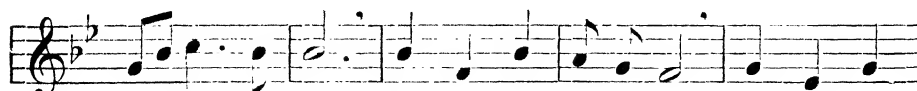
Sing we all mer - ri - ly, Christ - mas is here,



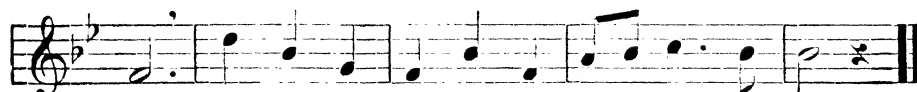
Day that we love best of days in the year, Bring forth the



hol - ly, The box and the bay, Deck out our cot - tage for



glad Christ-mas day. Sing we all mer - ri - ly, Draw round the



fire— Sis - ter and broth - er and grand - son and sire.

241. The Fir-tree. (Rote.)

Aug. Zarnack.

Old German.

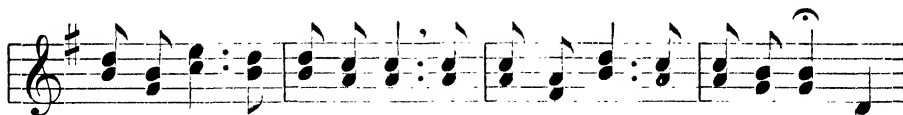
Andante.



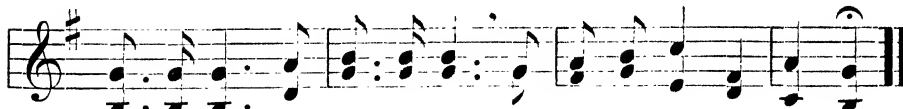
1. O fir - tree tall! O fir - tree tall! How faith-ful are your branch-es, O
2. O fir - tree green! O fir - tree green! I can but love you dear-ly! O



fir - tree tall! O fir - tree tall! How faith-ful are your branch-es. 'Tis
fir - tree green! O fir - tree green! I can but love you dear - ly! How



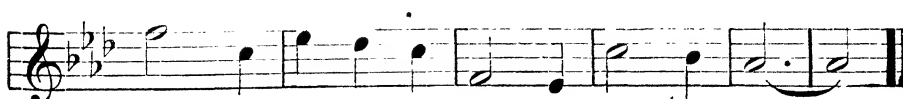
not a - lone in summer's glow, But thro' the win - ter's frost and snow. O
ma - ny times on Christmas night, Your beauteous gifts have brought delight! O



fir - tree tall! O fir - tree tall! You're fresh and green for - ev - er.
fir - tree green! O fir - tree green! I can but love you dear - ly.

242. Air.

Rossini.



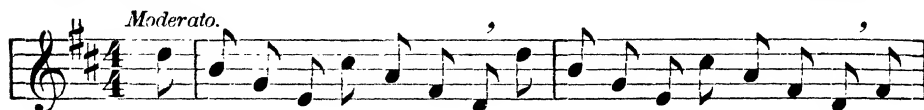
243. Hark! the Merry Pealing Bells. (Rote.)

Dict. (8 = d'.) 187654321. 134. 8642. 75313465. 578. 123#45.

Enun. (a.) Peal, steal, breeze, trees, motto, new.

Mrs. Hawtrey.

J. Lawten.



p Ding,ding,ding,dong, etc.



ding, ding, ding, ding, ding, dong, ding, ding, ding, ding, ding, dong.



1. Hark the mer - ry peal - ing bells Steal up - on the ris - ing breeze,
2. Let all hearts with glad - ness bound, Let all hearts be good and true;



Ech - o thro' the snow - y dells, Ech - o thro' the leaf - less trees,
"Peace on earth, good - will a - round," Be our mot - to, ev - er new;

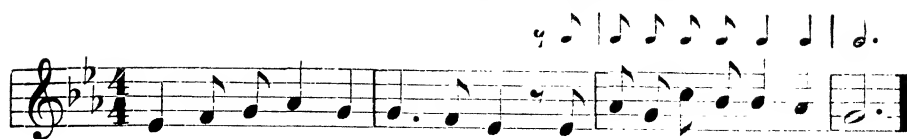


Hark! They say, 'tis Christ-mas-tide, Mer - ry Christmas comes to - day,
And let those who thus re - joice, Christ-mas car - ols glad - ly raise,

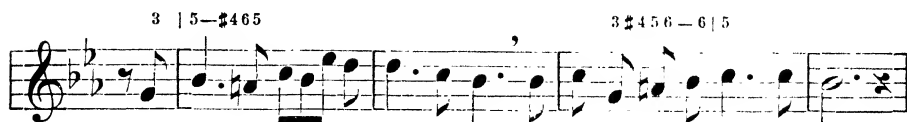


Birds sing out your sweet - est lay; Sun, shine forth your bright - est ray.
Join - ing heart and soul and voice In our Christ-mas songs of praise.

244. The Dying Year. (Partly Rote.)



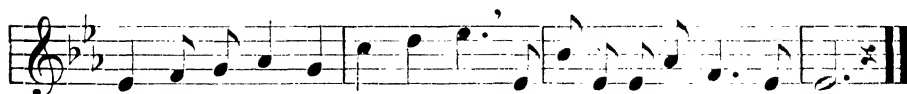
Low runs the sand, low burns the light, The a-ged year is dy-ing fast;



When next the bells have toll'd the night, His sink-ing spir-it will be past;

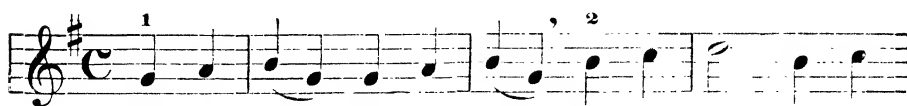


Then as the mid-night shades dis-band In phantom va-pors o'er the earth,

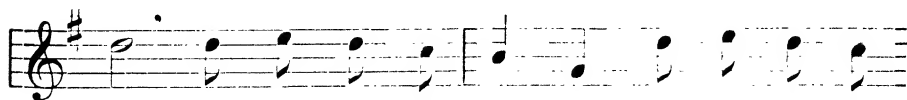


Time lifts a-gain the run-ning sand, And ush-ers in the New Year's birth.

245. Round. Christmas Bells.



Christ-mas bells, Christ-mas bells, Hear them ring, hear them



ring From the bel - fry stee - ple, from the bel - fry



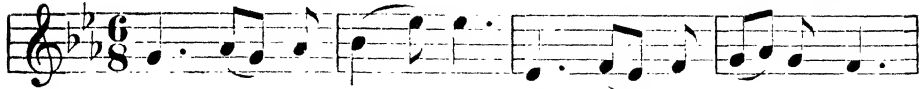
stee - ple, Ding dong ding, ding dong ding.

246. Studies in $\frac{3}{4}$ Rhythm.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

247. Life let Us Cherish.

Nageli.



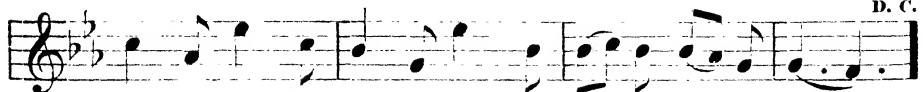
1, 2. Life let us cher - ish While yet the ta - per glows;



Pluck, ere it per - ish. Joy's fad - ing rose...



1. Men toil and moil and make a - do, Look out for thorns and find them too, And
2. The man that's cheerful, brave and kind, Who plants and nurtures peace of mind, Will



leave un-mark'd the vio - let sweet, That blos - soms at their feet...
find it grow a good - ly tree, With gold - en fruits to see...

248. Three French Folk-songs.

1. Bon voyage, cher Dumolett.



2. Marlborough s'en va-t-en guerre.



3. Le rat de ville et le rat des champs.



249. Round. Little Miss Muffet.

F. Nesbitt.

1 *Brightly, but not too fast.*

Lit - tle Miss Muf - fet Sat on a tuf - fet,
came a gi - at spi - der, And sat down be - side her, And
hor - rid of the spi - der, That ver - y nas - ty spi - der, To
Eat - ing her curds and whey; There
fright - en'd Miss Muf - fet a - - way. How
fright - en Miss Muf - fet a - - way! Oh!

250. French Song.

O'est le roi Dagobert.

O'est le roi Dagobert.

XVI. THE DOTTED QUARTER AND EIGHTH.

251. The Beat-and-a-half Note. (♩. ♪)

The pupil should feel that the tone on the dotted note is carried on into the following beat. The effect is that of a divided beat tied to the previous beat, as in (2).

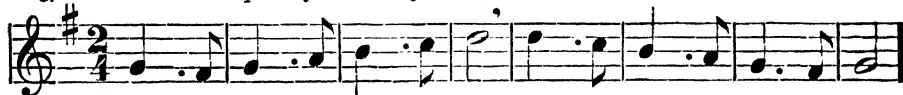


"Come, little leaves," said the wind one day, "Out in the meadows with me and play."

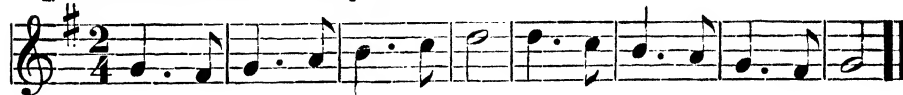
2. Tying the quarter and following eighth note.



3. The dot takes the place of the tied eighth note.



4. The dot is written near the quarter note, however.



252. Contrasted Exercises.*



Soft and loud, etc.

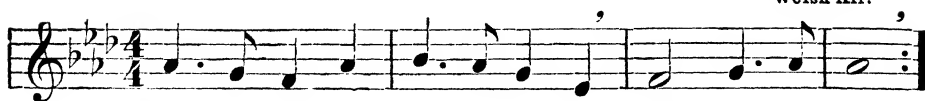
(Soft) and loud, etc.



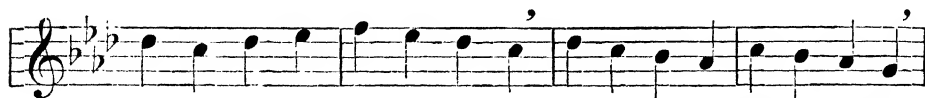
* Drill on these exercises by skipping about from one number to another in irregular order.

253. All through the Night.

Welsh Air.



{ While the moon her watch is keep-ing, All through the night, }
 { While the wea-ry world is sleep-ing, All through the night, }



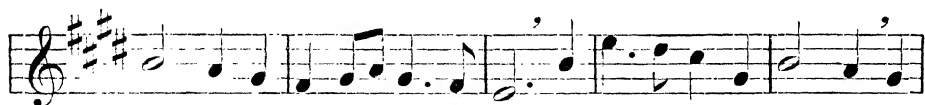
O'er my ho-som gen-tly steal-ing, Vi-sions of de-light re-veal-ing,



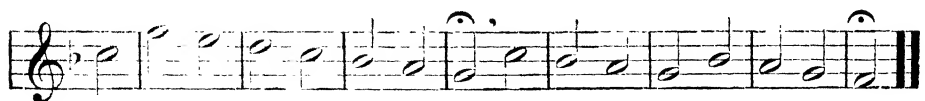
Breathes a pure and ho-ly feel-ing, All through the night.

254. Melody.

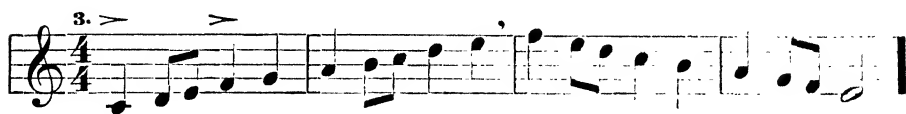
Kuecht.



255. Chorale.



256. Scale Passages in Contrasted Rhythmic Figures.



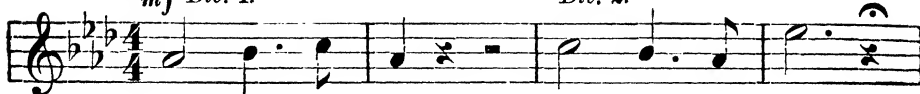
257. Sing Me a Song.

Christina G. Rosetti.

Walter Wingham.

mf Div. 1.

Div. 2.



1. Sing me a song.
2. Tell me a tale.

What shall we sing?
What shall we tell?



Div. 2. Dance-ing, dance-ing, dance-ing, dance-ing, Three mer-ry sis-ters
(*Slower.*) Ding-dong, ding-dong, ding-dong, ding-dong, Two mournful sis-ters

Div. 1. Dance-ing, dance-ing, dance-ing, dance-ing, Dance-ing, dance-ing,
(*Slower.*) Ding-dong, ding-dong, ding-dong, ding-dong, Ding-dong, ding-dong,



Div. 2. dance-ing in a ring, Three mer-ry sis-ters dancing in a ring,
and a toll-ing bell, Two mournful sis-ters and a toll-ing bell,

Div. 1. dance-ing, dance-ing, Dance-ing, dance-ing, dance-ing, dance-ing,
ding-dong, ding-dong, Ding-dong, ding-dong, ding-dong, ding-dong,



Light and fleet up-on their feet As birds up-on the wing.
Toll-ing ding and toll-ing dong, Ding-dong-dong, ding-dong bell.

258. Gregorian Tones.

Tone III⁴.



259. Studies,



260. Speak Gently.



1. Speak gen - tly; it is bet - ter far to rule by love than fear; Speak
2. Speak gen - tly to the err - ing; know they must have toil'd in vain; Per -
3. Speak gen - tly; 'tis a lit - tle thing dropp'd in the heart's deep well; The



gen - tly; let no harsh word mar the good we may do here.
 chance un-kind-ness made them so; oh, win them back a - gain.
 good, the joy, that it may bring, e - ter - ni - ty shall tell.

261. Chorale.



262. Air.

Sullivan.



Enun. (a.) *Blow, gräss, push, call, strong, cold, young, old, field, tree.*

(Give the initial and final consonants particular attention.)

1. I saw you toss the kites on high And blow the birds a -
2. I saw the dif - f'rent things you did, But al - ways you your -
3. O you that are so strong and cold, O blow - er, are you



bout the sky; And all a-round I heard you pass Like la - dies' skirts a -
self you hid. I felt you push, I heard you call, I could not see your -
young or old? Are you a beast of field and tree, Or just a stron-ger



cross the grass. }
self at all. } O wind!... O wind!... O wind, a - blow - ing
child than me? }



all day long; O wind!... O wind!... O wind, that sings so loud a song.

The "after beat." Singing on the second half of the beat, e. g., 264, measure 1.

264. I Saw Six Girls.

French Song.

$\frac{2}{4}$ | ♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪

I saw six girls be - neath a tree: All the six bow'd low to

me. There was Di - na, there was Chi - na, There was Claudine and Mar -

ti - na, Ah, yes! Cath-ri-nette and Cath-ri - na, There was al - so

sweet Su - zon, And the Duch-ess Mont-ba - zon. There was Ma - de -

lei - - na And, last of all, Du Mai - - na.

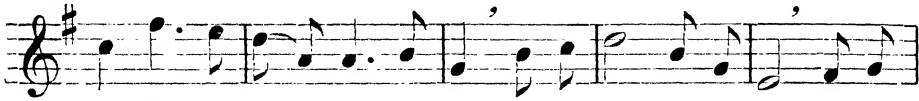
265. Swabian Folk-song.

Reinecke.

Slow Walk time.



1. In bon-net of blue, and in a-pron of white, And pet-ti-coat
2. And fa-ther and moth-er are hap-py and gay, And all in the



red I'll trip air-i-ly and light. } Du-a-di, du-a-da, fal-le-
vil-lage Are joy-ous to-day. }



ri, fal-le-ra, du-a-di, Du-a-da, and fal-le-fal-le-ri, fal-le-ra.

Adelaide Proctor.

266. The Shadows of the Evening.

Hiles.



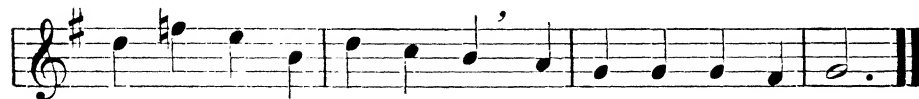
1. The shad-ows of the eve-ning hours Fall from the dark'ning sky, Up -
2. Let peace, O Lord! Thy peace, O God! Up - on our souls de-scend, From



on the fra-grance of the flow'rs The dew's of eve-ning lie; Be -
mid-night fears and per-ils, Thou Our trem-bling hearts de-fend. Slow -



fore Thy throne, O Lord of heav'n, We kneel at close of day; Look
ly the bright stars one by one With-in the heav-ens shine;—Give



on Thy chil-dren from on high, And hear us while we pray.
us, O Lord, fresh hopes in heav'n And trust in things di-vine.

XVII. OTHER SHARPED CHROMATICS.

$\sharp 5$, $\sharp 2$, and $\sharp 1$ are of common occurrence, and 878 is the model just as for $5\sharp 45$. The singing name of $\sharp 5$ is *si* (Italian) or *sē* (English); of $\sharp 2$, *ri*, or *rē*; of $\sharp 1$, *dī*, or *dē*. $\sharp 5$ is more unusual than the other sharped chromatics. Its singing name is *li*, or *lē*.

267. Sharps by Comparison.

1. ($\sharp 1$.)
 1 $\dot{7}_1$ 1 2 $\sharp 1$ 2 1 $\dot{7}_1$ 1 6 $\sharp 5$ 6

2. ($\sharp 5$.)
 1 $\dot{7}_1$ 1 3 $\sharp 2$ 3 1 $\dot{7}_1$ 1 $\dot{7}_1 \sharp 6_1 \dot{7}_1 \dot{7}_1$ 1

3. ($\sharp 2$.)
 1 $\dot{7}_1$ 1 2 $\sharp 1$ 2 1 6 $\sharp 5$ 6 5 8 3 $\sharp 2$ 3 2 1

4. ($\sharp 6$.)
 1 $\dot{7}_1$ 1 2 $\sharp 1$ 2 1 6 $\sharp 5$ 6 5 8 3 $\sharp 2$ 3 2 1

5.
 1 $\dot{7}_1$ 1 2 $\sharp 1$ 2 1 6 $\sharp 5$ 6 5 8 3 $\sharp 2$ 3 2 1

6.
 1 $\dot{7}_1$ 1 2 $\sharp 1$ 2 1 6 $\sharp 5$ 6 5 8 3 $\sharp 2$ 3 2 1

268. Exercises on the Sharped Chromatics.

1.
 $\sharp 1$ $\sharp 2$ $\sharp 4$ $\sharp 5$

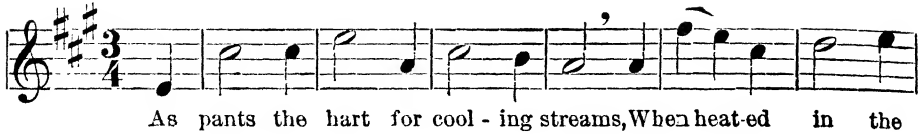
2.
 $\sharp 1$ $\sharp 2$ $\sharp 4$ $\sharp 5$

3.
 $\sharp 1$ $\sharp 2$ $\sharp 4$ $\sharp 5$

269. As Pants the Hart.

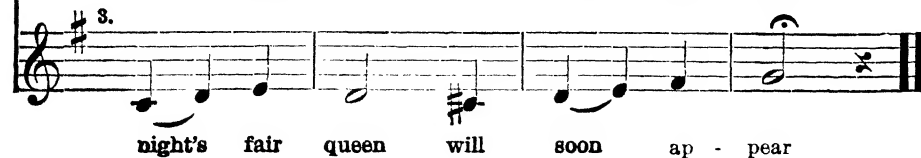
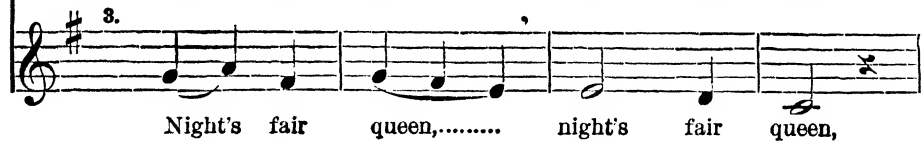
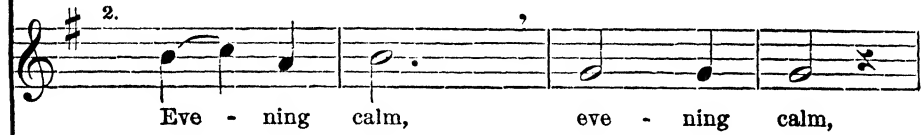
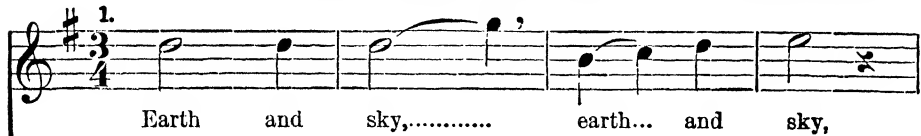
Dictation. 12#12. 3#23. 5#43.

L. Spohr.



270. Round.—Evening.

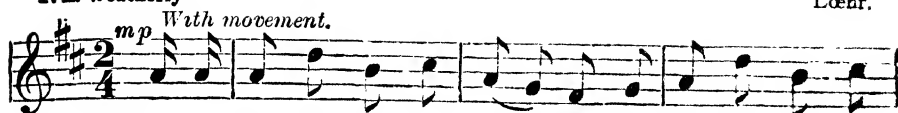
W. W. Pearson.



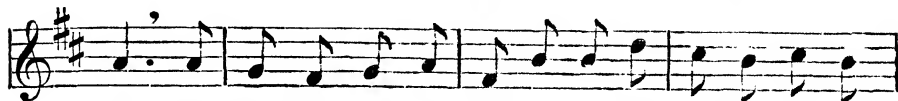
271. Fairy Land.

F. E. Weatherly

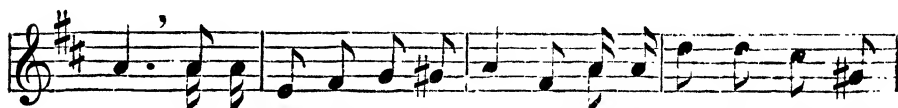
Loehr.



1. As she lay a - read - ing, the long, long sum - mer
2. And as she stood a - dream - ing, and watch'd with wond'ring,
3. So she took the lit - tle fair - ies ver - y gen - tly in her



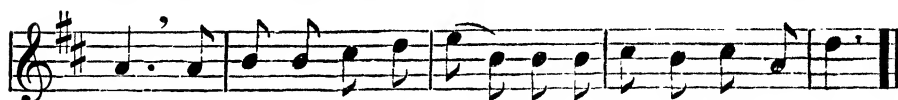
day, There came two lit - tle but - ter - flies and car - ried her a -
eye, Two lit - tle fair - ies on a leaf went slow - ly sail - ing
hand, And home a - gain she car - ried them a - way from Fair - y -



way; A - way a - cross the o - cean, to a shore of yel - low
by; And one look'd at the oth - er, and soft - ly she did
land. And they sing to her and talk to her of won - ders far a -



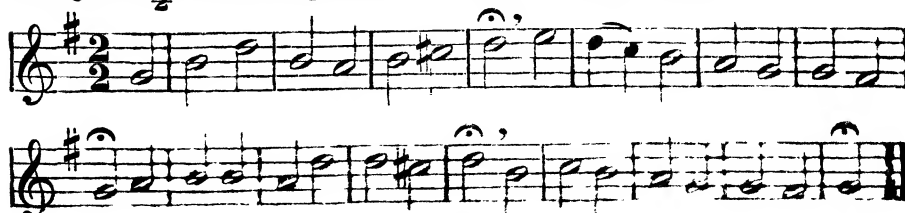
sand; A - way a - cross the mount ains, a - way to Fair - y -
say, "I'd like to be a mor - tal, if on - ly for a
way, And so she lives in Fair - y - land for - ev - er and for



land; A - way a - cross the mount - ains, a - way to Fair - y - land.
day; I'd like to be a mor - tal, if on - ly for a day.
aye; And so she lives in Fair - y - land for - ev - er and for aye.

272. Chorale.

The half note may receive one beat. This is common in some forms of church music. The time-signature $\frac{2}{2}$ indicates two-part rhythm, the half note taking one beat.



273. A Camera, a Camera.



275. Vocalize.

Cirillo.



Le - co rim - bom - bā, rim - bom - - bā.

276. The Clouds.

Anon.

1. High in air, like an gels pin - ions,
2. Songs of joy the lark is sing - ing,



Float the clouds so soft and white, Smiles of joy and
As he ris - es towards the sky, Sto - ries from the



love they send us Hang - ing there both day and night.
flow - ers bring - ing To the cloud - lets float - ing by.



277. Sweet Robin Redbreast.

Edward Oxenford.

A. Scott Gatty.

Andante.



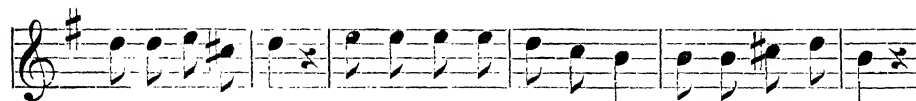
1. Sweet Rob-in Redbreast! Dear Rob-in Red-breast! Well we love to see you here,
2. Sweet Rob-in Redbreast! Dear Rob-in Red-breast! You a-lone to us remain,



Sing-ing in the snow! Sweet Rob-in Red-breast! Dear Rob-in Red-breast!
When the sum-mer dies! Sweet Rob-in Red-breast! Dear Rob-in Red-breast!



Tho' the day be dark and drear, Still your car-ols flow. Pret-ty lit-tle thing!
We with you are not in vain, Ev-er sym-pa-thize, Pret-ty lit-tle thing!



Mer-ri-ly you sing, Hopping on the win-dow sill, There to trill your lay,
Mer-ri-ly you sing, Knowing that we love you well, As we trill your lay,



Do not, do not fear Clos-er to draw near; Love for you all hearts must fill
Come then nearer still, To the window sill; Hun-ger we will soon dis-pel,



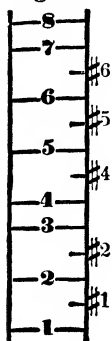
Ev-er and a day. }
Come! and ev-ry day. } Sweet Ro-bin Red-breast! Dear Ro-bin



Red-breast! Well we love to see you here, Sing-ing in the snow.

XVIII. DICTATION OF CHROMATICS.

Fig 13.



8 = c. 8765 $\sharp 15$. 543 $\sharp 15$. 35 $\sharp 45$ 321.

$\sharp 5$. 876. Call 6 = 8. Sing 878. Sing the same as $\left\{ \begin{array}{l} 6 \sharp 5 6. \\ 1 \text{ se } 1 \end{array} \right.$

666. 6 $\sharp 56$. 6876 $\sharp 5658$. 856 $\sharp 5636$ $\sharp 56$. 136 $\sharp 658$.

$\sharp 2$. 1 = g. 123. Call 3 = 8. Sing 878. Sing the same as $\left\{ \begin{array}{l} 3 \sharp 2 \text{ c.} \\ \text{re } \text{re } \text{re} \end{array} \right.$

123 $\sharp 2321$. 13 $\sharp 2345$ $\sharp 15$. 56 $\sharp 56321$. 17, 13 $\sharp 235$ $\sharp 151$.

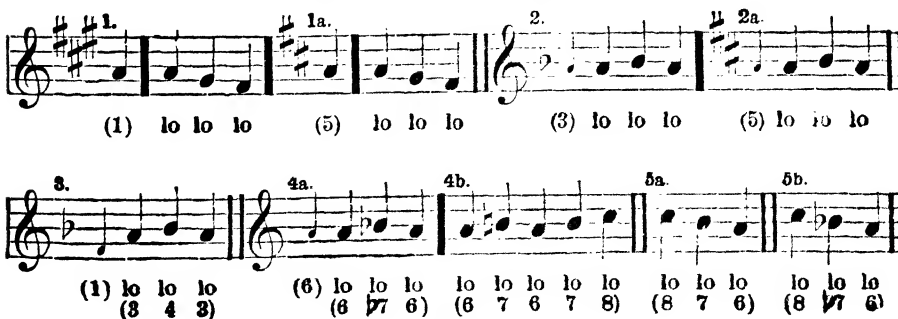
$\sharp 1$. 12. Call 2 = 1. 17, 1. Sing the same as $\left\{ \begin{array}{l} 2 \sharp 1 2. \\ \text{r d e r} \end{array} \right.$ 2321 12 $\sharp 123$ $\sharp 2321$.

$\sharp 6$. 8 = c. 87. Call 7 = 8. 878. Sing the same as $\left\{ \begin{array}{l} 7 \sharp 6 7. \\ \text{t l e t} \end{array} \right.$ 8567 $\sharp 6758$.

278. Exercises in Chromatic Half-Steps.



279. For Ear-Training.



280. Vocalize.

Rudersdorf.



281. A Breton Song.



282. In the Garden.

Gurlitt.



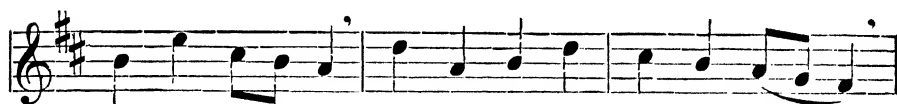
283. A Study in Intervals.

Pansies, Lillies, King-cups, Daisies.

Wordsworth.



Pan - sies, lil - lies, king - cups, dai - sies, Let them live up



on their prais - es, Long as there's a sun that sets,.....



Prim - ros - es will have the glo - ry; Long..... as

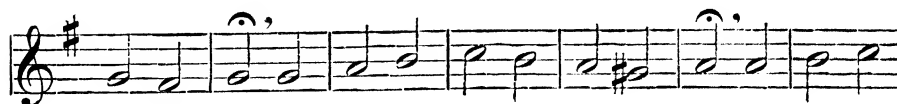
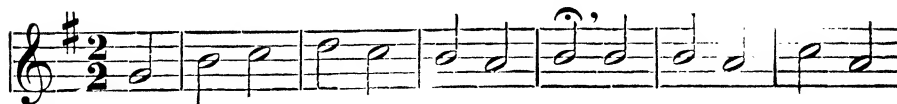


there are vio - lets They will have a place in sto - ry;



There's a flow'r that shall be mine, 'Tis the lit - tle cel - an - dine.

284. Chorale. Allein Gott in der Höh' sei Ehr'.



285. Round. Lads and Lasses.

Words adapted by T. Oliphant.

Mozart.

1 *Briskly.*

Lads and lass-es trip a - way, 'Tis Flora's hol-i - day, 'tis
Lads and lass-es trip a - way, 'Tis Flora's hol-i - day, 'tis
Trip away, Trip a-way, trip a-way, 'Tis

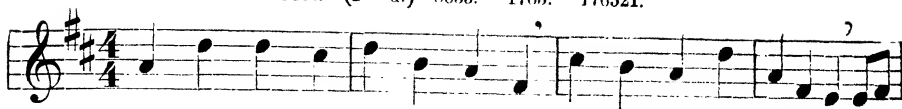
Flo - ra's hol - i - day: Trip, trip, trip, trip, trip, trip a -
Flo - ra's hol - i - day: Trip, trip, trip, trip, trip, trip a -
Flo - ra's hol - i - day: Trip, trip, trip, trip, trip, trip a -

way; The morrice dance is com-ing, With merry masque and mumming.
way; The morrice dance is com-ing, With merry masque and mumming.
way; The morrice dance is com-ing, Trip a-way, trip a-way.

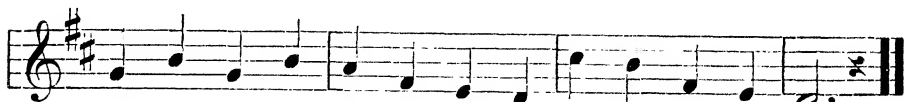
Adelaide Proctor.

286. Spring Song.

Diet. (1 = d.) 8653. 1765. 176321.



1. Hark! the hours are soft - ly call - ing, Bid - ding Spring a - rise, To
2. She must clear the snow that lin - gers Round the stalks a - way, And
3. She must watch, and warm, and cher - ish Ev - ery blade of green, Un-



list - en to the rain-drops fall - ing From the cloud - y skies.
let the snow-drop's trembling white-ness See the light of day.
til the ten - der grass ap - pear - ing From the earth is seen.

287. Vocalize.

Sainton-Dolby.



288. Study on the Dotted Quarter-note.

Collin.



XIX. FLAT-7 AND OTHER FLATTED CHROMATICS.

MODULATOR, No. 3.

| | | |
|----------------|-------|---|
| 5 | ..... | 8 |
| 4 | ..... | 7 |
| 3 | ..... | 6 |
| 2 | ..... | 5 |
| 1 | ..... | 4 |
| 7 ₁ | ..... | 3 |
| 6 ₁ | ..... | 2 |
| 5 ₁ | ..... | 1 |

Fig. 14.

Flat-7, (tā) is the most common of the flatted chromatics, and after it flat-6 and flat-3. Flat-5 seldom occurs and flat-2 not often. The flatted tones lead downward. The model is 343 (a half-step up and back).

1 = *f*. Sing 343. Sing it with loo. Sing the same tones calling them 6 \flat 76 (1 tā 1); sing them as 5 \flat 65 (s lā s); sing them as 2 \flat 32 (r mā r).

Give pitch *a*, call it 3 and sing 343; call it 6 and sing 6 \flat 76; call it 1 and sing 1 \flat 21 (d rā d).

(NOTE. \flat 2 is rā.)

8 = *c* \flat . Sing 87876 \flat 76 \flat 7678. 8765 \flat 65 \flat 65678.

1 = *f*. Sing 12332 \flat 32 \flat 321. 135 \flat 65 \flat 654321.

289. Examples.

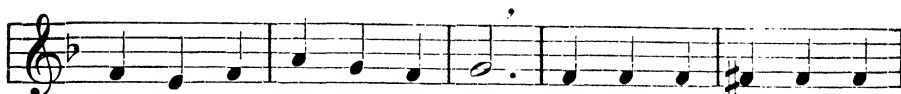
Examples 1 through 11 are musical notations on a single staff, showing various chromatic scales and patterns. Examples 1-4 are in C major, 5-7 in F major, 8-10 in D major, and 11 in E major. The examples illustrate the use of flat-7 and other flatted chromatics in different contexts.

290. Primroses.

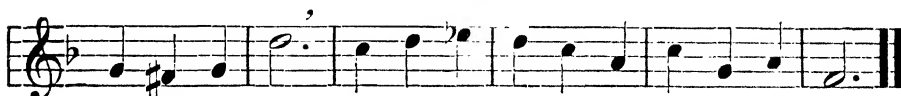
Lady Arthur Hill.



1. Prim-ros-es, prim-ros-es, where have you lain; Sum-mer and
2. Say, did the yel-low bird, when he flew south, Car-ry a
3. Or when the dor-mouse was ly-ing a-sleep, Un-der a



Au-tumn I sought you in vain. Win-ter is gone a-gain,
yel-low bud off in his mouth? Ah! ye were gone ere he
tree with a mole did you keep? Or where the squir-rel had



mead-ows are green; Prim-ros-es, prim-ros-es, where have you been?
flew from our strand; Ah! and no prim-ros-es grow in that land.
laid up his store. Say, were you ly-ing like gold on the floor?

291. Song Without Words.

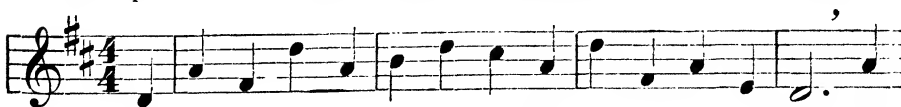
Mendelssohn.



W. Cowper.

292. Nature's Mystery.

Croft.



God moves in a mys-te-rious way His won-ders to per-form: He



plants His foot-steps in the sea, And rides up-on the storm.

293. My Home, Farewell.

Schles. Popular Tune.



1. O my home so dear, my sad tears are fall - ing, When I
2. Fare thee well, bright ros - es sweet, fresh - ly blow - ing, And my



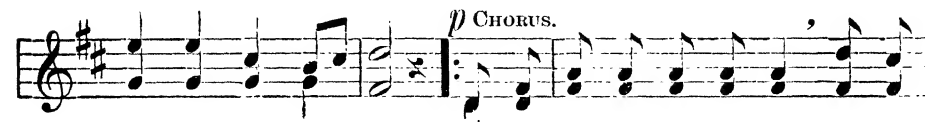
think how soon we part; Hark! the hour has come, my
flow - ers all, so dear; From my gar - den far a -



fa - ther is call - ing, From this land we now must start. From my
way I am go - ing, Where sweet o - dors may not cheer. Dear - est



home-land I must part, With a sad, ach - ing heart; Then fare -
flow - ers, weep with me; Part - ing day this must be; Then fare -



well, then fare thee well. From my home-land I must part With a



sad and ach - ing heart, Then fare - well, then fare thee well.

XX. MODULATOR

For Nine Keys.

| | <i>a</i> ♭ | <i>e</i> ♭ | <i>b</i> ♭ | <i>f</i> | <i>c</i> | <i>g</i> | <i>d</i> | <i>a</i> | <i>e</i> | |
|------------|------------|------------|------------|----------|----------|----------|----------|----------|----------|-------------|
| <i>f</i> ' | 6 | 2' | 5 | 8 | 4' | ♭ | ♭ # | ♭ # | # | <i>f</i> ' |
| <i>e</i> ' | ♭ # | # | # | 7 | 3' | 6 | 2' | 5 | 8 | <i>e</i> ' |
| <i>e</i> ♭ | 5 | 8 | 4' | ♭ | ♭ # | ♭ # | # | # | 7 | <i>d</i> '♯ |
| <i>d</i> ' | # | 7 | 3' | 6 | 2' | 5 | 8 | 4 | ♭ | <i>d</i> ' |
| <i>d</i> ♭ | 4 | ♭ | ♭ # | ♭ # | ♭ # | # | 7 | 3 | 6 | <i>c</i> '♯ |
| <i>c</i> ' | 3 | 6 | 2' | 5 | 8 | 4 | ♭ | ♭ # | ♭ # | <i>c</i> ' |
| <i>b</i> | ♭ # | ♭ # | # | # | 7 | 3 | 6 | 2 | 5 | <i>b</i> |
| <i>b</i> ♭ | 2 | 5 | 8 | 4 | ♭ # | ♭ # | ♭ # | # | # | <i>a</i> '♯ |
| <i>a</i> | # | # | 7 | 3 | 6 | 2 | 5 | 1 | 4 | <i>a</i> |
| <i>a</i> ♭ | 1 | 4 | ♭ | ♭ # | ♭ # | # | # | 7, | 3 | <i>g</i> '♯ |
| <i>g</i> | 7, | 3 | 6 | 2 | 5 | 1 | 4 | ♭ | ♭ # | <i>g</i> |
| <i>g</i> ♭ | ♭ | ♭ # | ♭ # | # | ♭ # | 7, | 3 | 6, | 2 | <i>f</i> '♯ |
| <i>f</i> | 6, | 2 | 5 | 1 | 4 | ♭ | ♭ # | ♭ # | # | <i>f</i> |
| <i>e</i> | ♭ # | # | # | 7, | 3 | 6, | 2 | 5, | 1 | <i>e</i> |
| <i>e</i> ♭ | 5, | 1 | 4 | ♭ | ♭ # | ♭ # | # | # | 7, | <i>d</i> '♯ |
| <i>d</i> | # | 7, | 3 | 6, | 2 | 5, | 1 | 4, | ♭ | <i>d</i> |
| <i>d</i> ♭ | 4, | ♭ | ♭ # | ♭ # | ♭ # | # | 7, | 3, | 6, | <i>c</i> '♯ |
| <i>c</i> | 3, | 6, | 2 | 5, | 1 | 4, | ♭ | ♭ # | ♭ # | <i>c</i> |

NOTE. The vertical columns represent the Keys denoted by the letter at the top. Tones in the same horizontal spaces are the same in pitch. If the chart is not available the modulator should be copied on the blackboard and drilled from with the pointer. At first use only the columns on the right and left of the middle Key (*c*), then, gradually, add the other columns. All changes from one column to another should be made on tones of the same pitch, that is, passing the pointer horizontally either right or left. The sharps modify the figures just below; the flats those just above.

294. Exercises for Modulator.

3 Keys.

1. *c.* 8765435. *g.* 17₁16₁7₁1. *c.* 54321. *g.* 4₁5₁6₁7₁1.
 2. *c.* 878. *f.* 54343. *c.* 6₁7678. *f.* 5₁[#]454321. *c.* 45678.
 3. *c.* 8531. *f.* 5₁17₁1312356. *c.* 2₁87853. *g.* 6₁5₁7₁1.

4 Keys.

4. *g.* 15₁135. *d.* 87867876. *c.* 78782₁85. *f.* 234321.
 5. *f.* 12312. *d.* 54321358. *c.* 2₁8783₁217. *g.* 317₁1.
 6. *d.* 8565. *g.* 2325317₁16₁5₁6. *c.* 343212. *f.* 5₁6₁7₁131.

5 Keys.

7. *g.* 1343₁[#]45. *d.* 876543₁[#]45. *a.* 17₁1325₁7₁1. *c.* 678. *f.* 54321.

The teacher can easily devise similar examples in all keys. The power to be gained is that of changing the key on a common tone.

295. Studies.

The following exercise (1) would seem difficult.



It is easily interpreted as follows (2) :

- c.* 8785. *g.* 17₁121. *d.* 45785. *a.* 17₁6₁51. *c.* 678.



- (c.) 8 5 6 7 (8₁) 3 2 1 3 5₁ 6₁ 7₁ 1 (7₁) 6 7 8

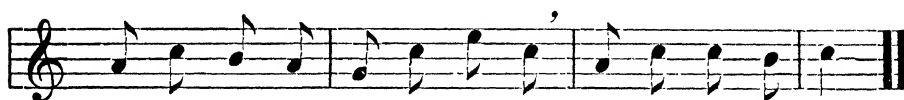
NOTE. In the above (Ex. 3) the second *c* should be thought 8, and at the same time sung as (8)
 3. Then the following passage is perfectly easy, being 321, etc. The last four notes should be (7₁) 5678, the 7₁ being sung as 5. The application of this principle in sight reading makes many apparently difficult modulatory progressions very simple.



1. Don't you love to lie and list - en, List en to the rain,
2. That's my dream the while I list - en, List - en to the rain,



With its lit - tle pat - ter, pat - ter, And its ti - ny clat - ter, clat - ter,
I can see them run - ning rac - es, I can watch their laughing fac - es



And its sil - v'ry spat - ter, spat - ter, On the win - dow pane!
And their glee - ful games and grac - es On the roof and pane!



1. Wel - come, wel - come, love - ly May! Breath so sweet, and
2. Wel - come, vi - o - lets so blue, Drink - ing cups of



smiles so gay;... Sun, and dew, and gen - tle show'rs,
morn - ing dew!... Wel - come, lambs, so full of glee,



Wel - come, wel - come, month of flow'rs! Wel - come, wel - come,
Wel - come, too, my bu - sy bee! Wel - come, vi - o -



love - ly May! Breath so sweet, and smiles so gay,
lets so blue. Drink - ing cups of morn - ing dew.

1. Lit - tle dain - ty sun - beams, Listen, when you please,
 2. Mer - ry, laugh - ing sun - beams, Playing here and there,



You'll not hear their ti - ny feet Dancing in the trees;
 Pass - ing thro' the rose - leaves, Flashing ev - 'ry - where;



All so light and del - i - cate Is their gold - en tread,
 Thro' the cot - tage - win - dow, In the cot - tage door,



Not a sin - gle flow - er - leaf Such a step may dread.
 Past the green eu - tan - gled vines, On the cot - tage floor.



299. Little Blue Pigeon.

Enun. (f) Pigeon, velvet, mother, swinging, window, moonbeams, misty, creeping, dreaming

Eugene Field.

J. Moreland.



1. Sleep, lit - tle pig-eon, and fold your wings, Lit - tle blue
2. In thro' the win-dow a moon-beam shines, Lit - tle gold
3. But sleep, lit - tle pig-eon, and fold your wings, Lit - tle blue



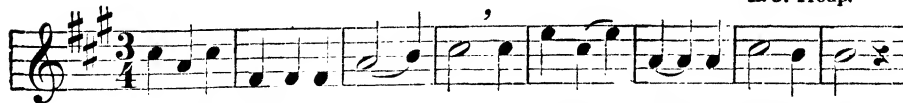
pig-eon with vel - vet eyes; Sleep to the sing-ing of moth-er - bird
 moonbeam with mist - y wings; Si - lent-ly creeping, it asks, is he
 pig-eon with mourn - ful eyes; Am I not sing-ing? see I... am



swing - ing, Swing-ing her nest where her lit - tle one lies.
 sleep - ing, Sleep-ing and dream - ing while moth-er - bird sings.
 swing - ing, Swing-ing the nest where my dar - - ling lies.

300. Beautiful Things.

E. J. Troup.



1. Beautiful fac-es are those that wear, It mat-ters lit-tle if dark or fair,
2. Beautiful lips are those whose words Leap from the heart like songs of birds,



Whole-soul'd hones-ty print - ed there, Hon-est - y print - ed there.
 Yet whose speech with truth ac-cords. Ev - er with truth ac - cords.

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301. Were I the Sun.

Walter Wingham.



1. I'd al - ways shine on hol - i - days, On sleep - y heads I'd
2. I would not melt a sled - ding snow, Nor spoil the ice where
3. The Fourth I'd al - ways give you bright, Nor set so soon on



nev - er gaze, Were I the sun. But cen - tre all my
skat - ers go, Were I the sun. Nor help those use - less
Christmas night, Were I the sun. I would not heed such

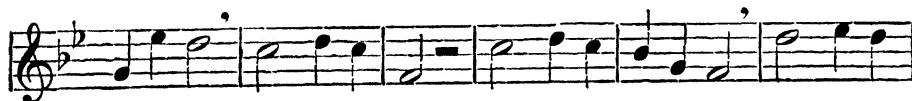


morn - ing rays On bu - sy folks of bus - tling ways, On
weeds to grow, But hur - ry mel - ons on, you know, But
pal - try toys, Such work as grown-up men em - ploys, I'd



| | | | | | | |
|-----------|-----------|-------------|------------|---|-----|------|
| bu - sy | folks of | bus - tling | ways, Were | I | the | sun. |
| hur - ry | mel - ons | on, you | know, Were | I | the | sun. |
| sim - ply | run the | world for | boys, Were | I | the | sun. |

302. Thuringian Folk-Song.



Basie M. Best.

303. The Songster of June. (Rote.)

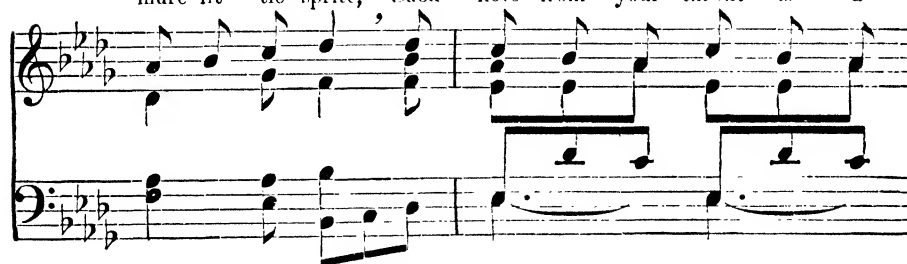
1. O gold-throat-ed rob - in, sweet song-ster of June, **Who**
2. O rob - in, your mel - o - dy rip - ples a - long, **Who**



taught you that tune?..... So rich and so pret - ty, it
taught you that tune?..... You know ver - y well, you de-



captures the heart, And fills it and thrills it with
mure lit - tle sprite, Each note from your throat is a



mag - i - cal art: — Who taught you that tune?...
witch - ing de - light: — Who taught you that tune?..



304. America.—My Country, 'tis of Thee.

S. F. Smith.

Carey.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee— Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Of thee I sing: Land where my fa - thers died, Land of the
 Thy name I love: I love thy rocks and rills, Thy woods and
 Sweet free-dom's song! Let mor - tal tongues a - wake; Let all that
 To Thee we sing: Long may our land be bright With freedom's

pil - grim's pride, From ev - 'ry mountain side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their sil - ence break,—The sound pro - long!
 ho - ly light: Pro - tect us by Thy might, Great God our King!

305. God Ever Glorious.

S. F. Smith.

(RUSSIAN HYMN.)

1. God ev - er glo - ri - ous! Sov'-reign of na - tions, Wav - ing the
 2. Still may Thy bless - ing rest, Fa - ther most Ho - ly, O - ver each

God Ever Glorious.—Concluded.



ban - ner of peace, o'er the land; Thine is the vic - to - ry,
mount - ain, rock, riv - er and shore; Sing Hal - le - lu - jah!



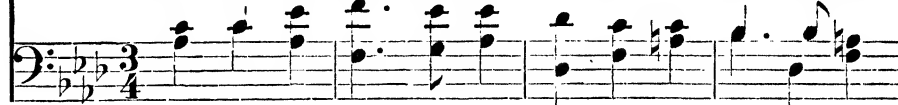
Thine the sal - va - tion, Strong to de - liv - er Own we thy hand.
Shout in ho - san - nas! God keep our coun - try Free ev - er - more.

306. God Bless Our Native Land.

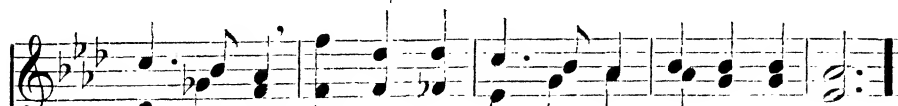
Maestoso.



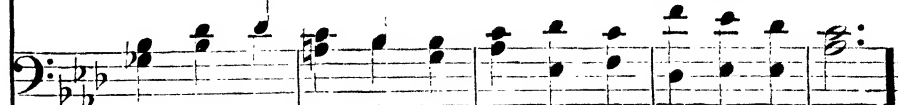
1. God bless our na - tive land! Firm may she ev - er stand,
2. For her our pray'r shall rise To God a - bove the skies;



Thro' storm and night; When the wild tem - pests rave, Rul - er of
On him we wait: Thou who art ev - er nigh, Guard - ing with

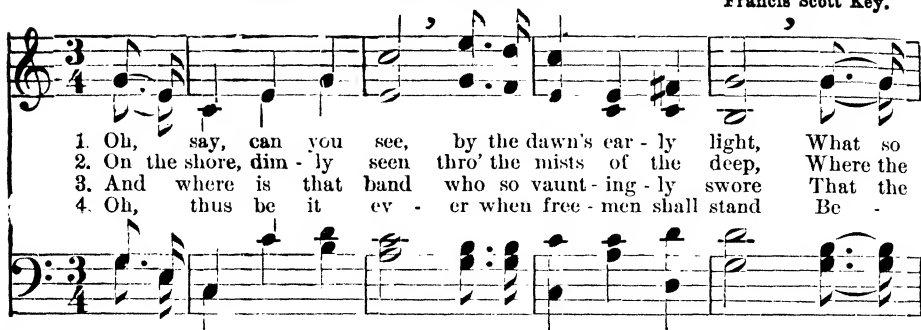


wind and wave. Do thou our coun - try save By thy great might,
watch - ful eye. To thee a - loud we cry, God save the state!

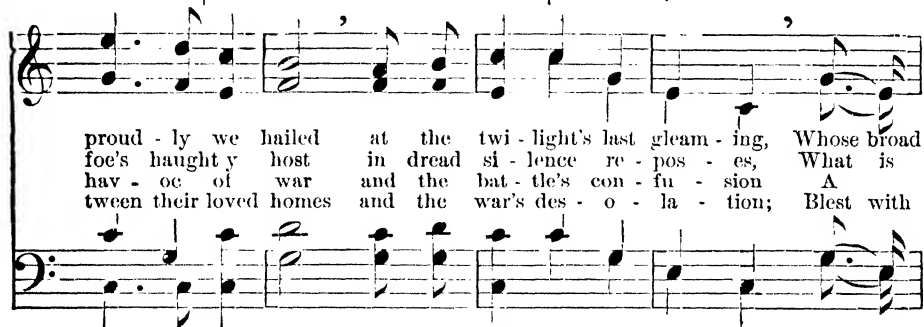


307. The Star-Spangled Banner.

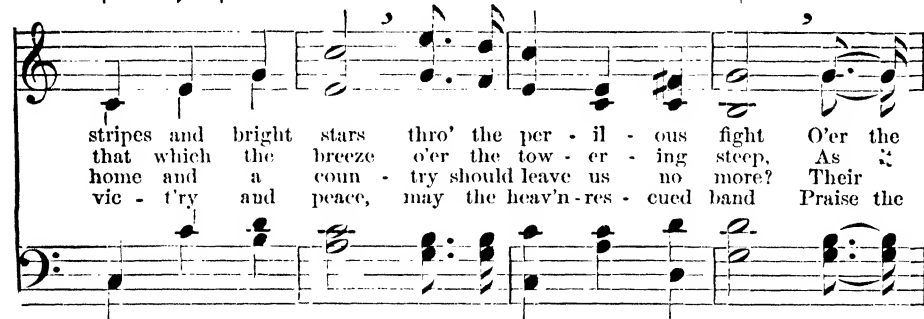
Francis Scott Key.



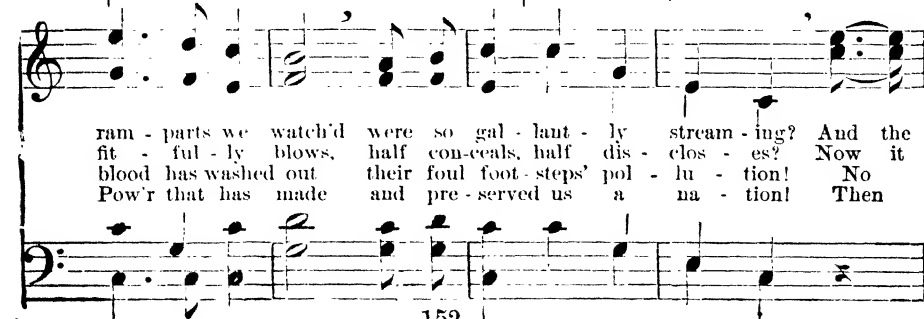
1. Oh, say, can you see, by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the
 3. And where is that band who so vaunt - ing - ly swore That the
 4. Oh, thus be it ev - er when free - men shall stand Be -



proud - ly we hailed at the twi - light's last gleam - ing, Whose broad
 foe's haught y host in dread si - lence re - pos - es, What is
 hav - oc of war and the bat - tle's con - fu - sion A
 tween their loved homes and the war's des - o - la - tion; Blest with



stripes and bright stars thro' the per - il - ous fight O'er the
 that which the breeze o'er the tow - er - ing steep, As
 home and a coun - try should leave us no more? Their
 vic - t'ry and peace, may the heav'n - res - cued band Praise the



ram - parts we watch'd were so gal - lant - ly stream - ing? And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 blood has washed out their foul foot - steps' pol - lu - tion! No
 Pow'r that has made and pre - served us a na - tion! Then

The Star-Spangled Banner.—Concluded.

rock - ets' red glare, (the) bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full!
 ref - uge could save the hire - ling and slave, From the
 son - quer we must, when our cause it is just, And

proof thro' the night that our flag was still there,
 glo - ry re - fleet - ed, now shines on the stream,
 ter - ror of flight or the gloom of the grave,
 this be our mot - to: "In God is our trust!"

Oh, say, does the star - span - gled ban - ner yet wave,
 'Tis the star - span - gled ban - ner: oh, long may it wave,
 And the star - span - gled ban - ner in tri - umph shall wave,
 And the star - span - gled ban - ner in tri - umph shall wave,

O'er the land of the free, and the home of the brave.

Louie R. Heller.

308. Unfurl the Starry Flag.

J. Bemington Fairlamb.

f Allegro maestoso.

1. Un-furl the star-ry flag we love; O'er land and o-cean let it wave,
 2. Fling out our ban-ner to the breeze! And let our sov'reign ea-gle bear
 3. Lead on! lead on! o'er hill and plain, And o'er the blue fields of the sea,

To bear its mes-sage far and wide,—Hope to the fet-tered slave...
 And place it on the stainless peaks,—High in the up-per air;.....
 From froz-en north to trop-ic heat,—Emblem of Lib-er-ty!.....

Wher-e'er its am-ple folds are spread, A-shore or on the
 That, look-ing from the vale be-low, The eyes of men may
 While e-qual rights and e-qual laws, And truth and jus-tice

roll-ing sea, As blos-soms to the ge-nial sun..... The
 ev-er see A-far up-on the mountain height..... A
 bide with thee; Up-held of loy-al hearts and hands..... For-

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Unfurl the Starry Flag.—Concluded.

hearts of men turn loving-ly,..... Flag of the brave and free!
 bea - con to hu-man-i - ty,..... Flag of the brave and free!
 ev - er shall thy glo-ry be,..... Flag of the brave and free!

rit. *ff*

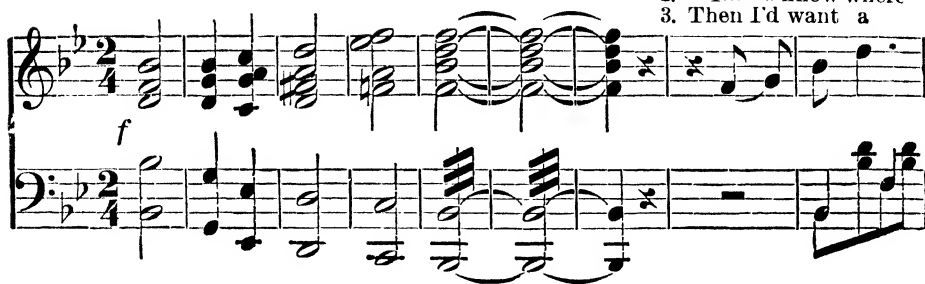
G. P. Morris.

309. The Flag of Our Union Forever.

W. V. Wallace.

A song for our ban - ner, the watch word re - call, Which
 gave the Re - pub - lic her sta - tion, "U - ni - ted we stand, di -
 vid - ed we fall," It made and preserved us a na - tion.
 The un - ion of lakes, the un - ion of lands, The
 un - ion of states none can sev - er, The un - ion of hearts, the
 un - ion of hands And the flag of our Un - ion for - ev - er.

1. There are ma - ny
2. I..... know where
3. Then I'd want a



flags in ma - ny lands, There are flags of ev - 'ry
 pret - tiest col - ors are And I'm sure if I but
 piece of flee - cy cloud, And some red from a rain - bow



hue..... But there is no flag in an - y
 knew..... How to get them here I could make a
 bright..... And put them length - wise side by



land Like our own Red, White and Blue,..... Then hur -
 flag Of our lov'd Red, White and Blue,..... I would
 side For my stripes of Red and White,..... We shall



rah for the flag, our coun - try's flag, Its stripes and
 cut a..... piece from an eve - ning sky Where stars were
 al - ways love the Stars and Stripes And ev - er

| | | | | | | |
|-------------|---------------|---------|------|----|------|-------|
| white stars | too,..... | There | is | no | flag | in |
| shin - ing | through,..... | And | use | it | just | as it |
| will be | true | To this | land | of | ours | and |

an y land Like our own Red White and Blue,.....
was on high, For my stars and field of Blue,.....
dear old flag, The.... Red and White and Blue,.....

| | | | | | |
|-------|--------------|------|-------|-----|-----------|
| ..... | Like our own | Red, | White | and | Blue..... |
| ..... | For my stars | and | field | of | Blue..... |
| ..... | The Red | and | White | and | Blue..... |

NOTE.—After 3rd verse repeat "Then hurrah for the flag," etc.

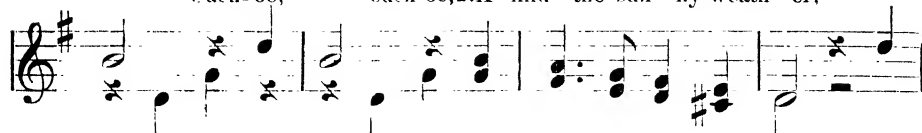
311. Cuckoo Song.

Allegro.

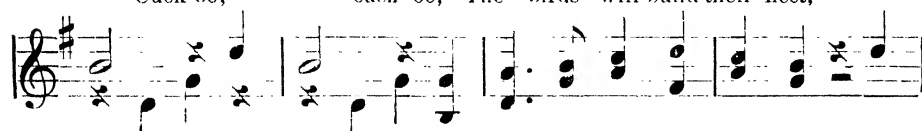
J. Arnold.



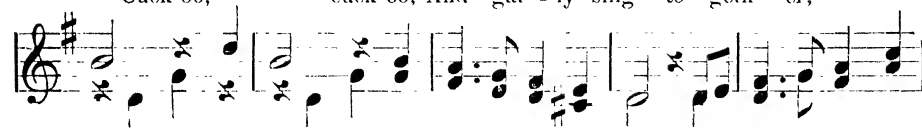
Cuck - oo, cuck - oo, 1. I hear the tones ca - res - ing, Cuck -
Cuck - oo, cuck - oo, 2. A - mid the sun - ny weath - er,



oo, cuck - oo, A - mong the trees a - round, Cuck -
Cuck - oo, cuck - oo, The birds will build their nest,



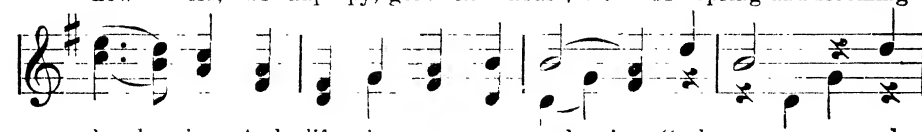
oo, cuck - oo, They bring the day a bless - ing, Cuck -
Cuck - oo, cuck - oo, And gai - ly sing to - geth - er,



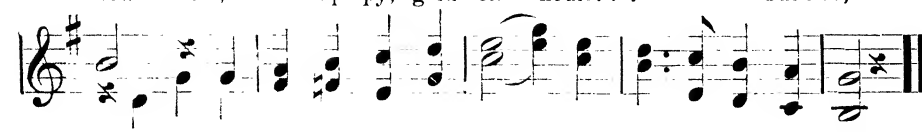
oo, cuck - oo, With sweet and soothing sound. A ro - sy light is
Cuck - oo, cuck - oo, The song we love the best, Of spring and blooming



break - ing And life is re - a - wak - ing, A ro - sy light is
flow - ers, Of hap - py, gold - en hours, . . Of spring and blooming



break - ing, And life is re - a - wak - ing. Cuck - oo, cuck -
flow - ers, Of hap - py, gold - en hours, . . Cuck - oo,



oo, They tell in ac - cents clear That now the spring is here.
cuck - oo, The spring is here at last, And sum - mer fol - lows fast.

312. Spring's Return.

The grove seem-eth fair, And the haw-thorn is white, Let each heart be
rit. joy-ous with new de-light! Once more it is Spring-time,
a tempo. raise then your voi-ces, See how with you all na-ture, { all
rall. See how with you } all
na-ture re-joy-ces. The grove seem-eth fair, And the
haw-thorn is white, Let each heart be joy-ous with new de-light.

Semplice.

313. Evening Star.

J. Arnoud.

1. Thou fair eve-'ning star, Hope, shin-ing a-far, Smile
2. So qui-et and clear Thy light fall-eth near, To
3. Thy soft sil-ver ray Now seem-eth to say, ... I
down from the skies Where thy fair sis-ters are.
bless wea-ry eyes In the dark-ness so drear.
seek thee through space From a world far a-way."

314. Ring On, Sweet Chimes.

F Oxenford.

Fr. Abt.

5♭45. 3♯45. 7♯12. 7♯67. 7♭76. 6♯10. 34♯43♯23. 5♭321.

Andantino.

veet chimes that float up - on the breeze, Your

chimes, we love your ma - tin song, We

chords to us bring peace and rest, A sense of ho - ly

love your song at ves - per hour, For to your dul - cet

calm and ease, A sooth - ing balm to hearts dis - tress. Ring

notes be - long A strange and sor - row sooth - ing power. Ring

on, sweet chimes, ring on. . . ring on, sweet chimes, ring on. . . Ring

on, sweet chimes, ring on, . . ring on, ring on, ring on.

Slower.

When we are wea - ry, sad at heart, And cares with - in our

bo - soms dwell, Your sooth - ing tones bid grief de - part, And

Ring On, Sweet Chimes.—Concluded.



thoughts that are not sweet dis - pel. Sweet chimes, ring
Ring on.



Andante con moto.

315. Bells Afar.

Fr. Abt.



1. Bells that soft - ly chime a - far, Sweet your chords so ten - der are,
2. Bells that soft - ly chime a - far, Nought your mel - o - dy can mar,
cres.



Trem-bling o - ver hill and dale. Like the notes of night - in - gale.
Vain - ly fool - ish song - sters try With your poor - est notes to vie.



O - ver many a crys - tal stream, Where the wa - ter - lil - ies gleam,
As ye pass the flow-'rets o'er, Sleep-ing on the mead or moor,



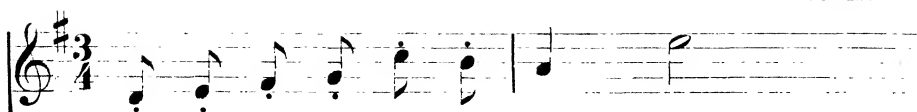
And the blue-ey'd flow - 'rets grow, Floats your mu - sic soft and low!
One and all de-light - ed grow, With your mu - sic soft and low!



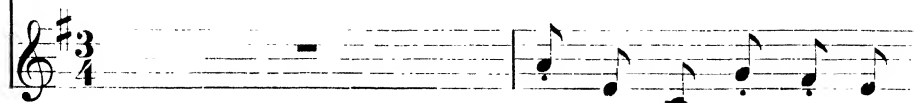
Where the blue-ey'd flow - 'rets grow, Floats your mu - sic soft and low!
One and all de-light - ed grow, With your mu - sic soft and low!

316. Heather Belles.

Fr. Abt.



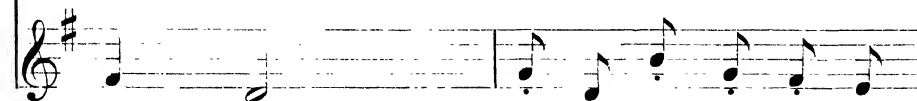
1. Who are o'er the heath - er bound - ing,
2. Who are o'er the mea - dows spring - ing,



Who are o'er the heath - er
Who are o'er the mea - dows



At a speed that is as - tound - ing?
Like the tune - ful ma - vis sing - ing.

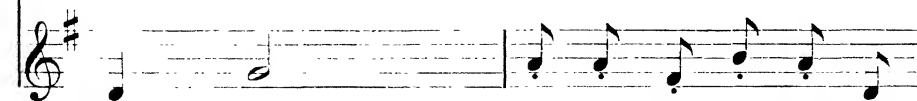


bound - ing,
spring - ing,

At a speed that is as -
Like the tune - ful ma - vis



Sure - ly their gay laugh - ter tells
Seek - ing yel - low as - pho - dels?



tound - ing?
sing - ing

Sure - ly their gay laugh - ter
Seek - ing yel - low as - pho -

Heather Belles.—Concluded

They are lit - tle heath - er belles.

tells
dels?

They are lit - tle heath - er
They are lit - tle heath - er

Heath - er belles, Fair heath - er belles, They are lit - tle heath - er belles,

belles.

Heath - er belles, Fair heath - er belles, They are lit - tle heath - er belles,

cres. *f* *dim.*

Heath - er belles, Fair heath - er belles, They are lit - tle heath - er belles.

Heath - er belles, Fair heath - er belles, They are lit - tle heath - er belles.

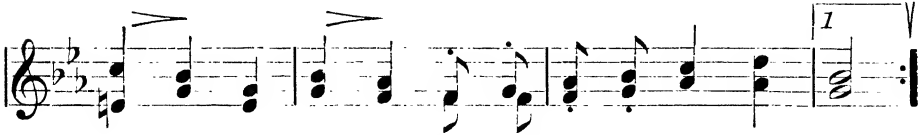
317. Butterfly Song.

Allegretto.

J. Arnoud.



The sun is en - trance - ing, All pleas - ure en - hance - ing, And
Now see, light - ly fly - ing, In glad - ness un - dy - ing, With



in - sects are dance - ing O'er the mead - ows far a - way.
sum - mer breeze vy - ing, Are the but - ter - flies at (Omit.)



play, The hon - ey - dew sip - ping, Now ris - ing, now dip - ping, While



chil - dren are trip - ping As they watch the wings so gay. Where



flow - ers are spring - ing, And branch - es are swing - ing, Where



sweet birds are sing - ing, Flit the but - ter - flies all day.

318. The Heartsease.

Oxenford.

Pinsuti.



O dear lit-tle flow'r - ers Of pur-ple and gold, Yoursweet blossoms



glad - den All eyes that be - hold! So love - ly and



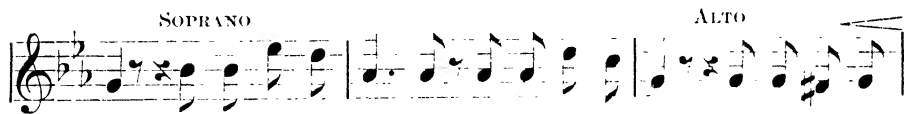
hum - ble, Yet ten - der and sweet, We hail you with



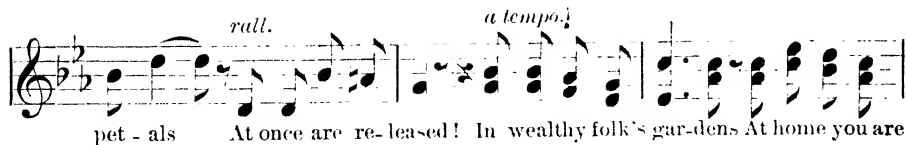
pleas - ure Wher - ev - er we meet! Of all the bright



blos-soms That glitter with dew, There's none in the morn-ing Wake sooner than



you; For e'en as the sun - rays Ap-pear in the east, From slumber your



pet - als At once are re - leased! In wealthy folk's gar-dens At home you are



not, But gem with your presence The cot - tager's plot! So low - ly and

Heartsease.—Concluded.

cres.
hum - ble, Yet ten - der and sweet, . . We hail you with
f *p* *con grazia.*
pleas - ure Wher - ev - er we meet! We hail you with
rall. *p* *cres. con grazia.*
pleas - ure, We hail you with pleas - ure Wher - ev - er we meet! Wher - ev - er we
f *rall.*
meet! We hail you with pleas - ure Wher - ev - er we meet!

319. Study.

Mozart.

320. The Guinea Pig.

Allegretto

W. W. Pearson.



1. There was a lit - tle guin - ea pig, Who, be - ing lit - tle,
2. He oft - en squeak'd when not a - sleep, And squeaking, did not



was not big; He al - ways walked up - on his feet, And
si - lence keep; Though ne'er in - struct - ed by a cat, He



ne'er was cold in summer's heat. When from a place he ran a - way, He
knew a mouse was not a rat. One day, as I am cer - ti - fied, He



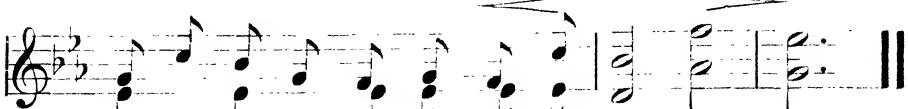
nev - er in that place did stay, And while he ran, as
took a whim and fair - ly died, And as I'm told by



I am told, He ne'er stood still for young or old. This
clev - er men, Was nev - er known to live a - gain. This



fun - ny lit - tle, fun - ny lit - tle guin - ea, guin - ea, guin - ea pig, Who
fun - ny lit - tle guin - ea, guin - ea pig, Who



be - ing ve - ry, ve - ry lit - tle, was not big.
be - ing ve - ry lit - tle, was not big.

321. Winds of Evening.

J. L. Roeckel.

Andante

pp

1. Winds of eve-ning, gen - tly sigh - ing, Lull thee to thy rest,
2. Stream-let, calm - ly sea - ward keep - ing, 'Neath the star - lit sky,

(Humming) Hm

p

pp

Lit - tle dar - ling, soft - ly ly - ing On thy moth - er's breast;
To my an - gel dar - ling, sleep - ing, Mur - mur lul - la - by.

p

pp

rit.

Sleep, lov'd one, sleep! Sleep, lov'd one, sleep! . . .
Sleep, lov'd one, sleep! Sleep, lov'd one, sleep! . . .

a tempo.

Hm

pp

Winds of eve - ning, gen - tly sigh - ing, Lull thee to thy rest,
Stream-let, calm - ly sea - ward keep - ing, 'Neath the star - lit sky,

Winds of Evening. Concluded.

p *rit.*

Lit - tle dar - ling, soft - ly ly - ing On thy moth - er's breast;
To my an - gel dar - ling, sleep - ing. Mur - mur lul - la - by;

Hm

pp

Sleep, lov'd one, sleep, Sleep, lov'd one, sleep. . . .

pp

322. Lead Us, Heavenly Father.

J. Edmeston and Another.

Sicilian Hymn.

1. Lead us, heav'n - ly . . . Fa - ther, lead us,
2. Spir - it of . . . our God, de - scend - ing,
3. In the vine - yard of our Fa - ther,
4. Toil - ing ear - ly . . . in the morn - ing,

O'er the world's tem - pest - ous sea, Guard us, guide us,
Fill our hearts with heav'n - ly joy, Thus pro - vid - ed,
Dai - ly work we find to do, Scat - tered glean - ings
Us - ing mo - ments through the day, Noth - ing small or

keep us, feed us, For we have no help but Thee.
par - don'd, guid - ed, Noth - ing can our peace de - stroy.
we may gath - er, Though we are but young and few.
low - ly scorn - ing, While we work, or rest, or play.

323. The Daisy.

Anon.

Alfred Rawlings, arr.

Allegretto



1. Hail! gen-tle dai-sy, how I love To see thy lit-tle head,
2. Whether up-on the mountain's brow Or in the val-ley deep,



Meek-ly a-dorn-ing field or grove, Or gar-den flow-er bed. Or
Wheth-er up-on the wall you grow, Or on the crag-gy steep, There



by the man-sion or the cot, Or by the purl-ing stream, Or
dost thou blos-som all thesame Free as the morn-ing air, There



by the man-sion or the cot, Or by the purl-ing stream. I
dost thou blos-som all the same, Free as the morn-ing air. Oh!



love to see the gen-tle flow'r With white and gold-en gleam, I
how I love to look on thee All smil-ing, meek and fair, Oh!



love to see the gen-tle flow'r With white and gold-en gleam.
how I love to look on thee All smil-ing, meek and fair.

324. All Seek for Rest.

Andante. *p* *pp* *mf* Franz Abt.

1. All seek for rest, . all seek for rest. See, o'er the
 2. All seek for rest, . all seek for rest. Flow - ers in
 hills a - far tow'r - ing. One ray, its light faint - ly pour - ing
 dew - y green mead - ows Wel - come the fast fall - ing shad - ows.
 Sink-eth the sun in the west, . . . Sink - eth the sun in the
 Sink - eth the sun in the west,
 Fli - eth each bird to its nest, . . . Fli - eth each bird to its
 Fli - eth each bird to its nest,
 west. . . Thou too shalt rest, . Thou too shalt
 nest. . . Thou too shalt rest, . Thou too shalt
 rest. Sink - eth the sun in the west, . Thou too shalt rest.
 rest. Fli - eth each bird to its nest, . Thou too shalt rest.

Steele.

325. Thankfulness.

L. Mason.

Fa-ther, whate'er of earth-ly bliss Thy sov'-reign will de-nies,
 "Give me a calm, a thankful heart, From ev'-ry mur-mur free;
 Ac-cept-ed at Thy throne of grace, Let this pe-ti-tion rise:
 The blessings of Thy grace im-part, And make me live to Thee."

326. The Swallow's Flight.

Oxford. *mf*

B. Haynes.



1. O gen - tle swal - low, whence a - way? O where - fore art thou
2. O gen - tle swal - low, when the sky Puts on its som - ber



fly - ing? The flow'rets on the lea are gay, And have no thought of
lin - ing, 'I will then be time for thee to fly To where the sun is



dy - ing. The balm - y airs of summer blow A -
shin - ing. The balm - y airs But all a - round is bright and fair, The
But all a - round . . .

cres.



cross the ver - dant meadows; And mer - ri - ly the brook - lets flow Be -
sum - mer hours re - call - ing; No tem - pest clouds are in the air Or



neath, be - neath the wil - low sha - dows.
leaf - lets, leaf - lets low the wil - low sha - dows.
leaf - lets earth - ward fall - ing, or leaf - lets fall - ing.



O gen - tle swal - low, lon - ger stay! Pri - thee do not



haste a - way! O gen - tle swal - low, lon - ger stay!

The Swallow's Flight. — Concluded.

p lento

Pri-thee do not haste a-way! haste a-way! O gentle swallow,
mf a tempo
 lon - ger stay! Pri - thee, pri - thee do not
 Pri - thee, pri - thee,
f rit.
 haste a - way, pri-thee do not haste a - way!
 do not haste a - way,

327. The Lord is My Shepherd.

Melody in Alto. mf Koschat.

1. The Lord is my Shep-herd, No want shall I know; I
 2. Let good-ness and mer-cy, My boun-ti-ful Lord, Still
 walk in green pas-tures, safe fold-ed to rest. He lead-eth my
 fol-low my steps till I meet Thee a-bove; I seek by the
 feet where the still wa-ters flow. Re-stores me when wand'ring, Re-
 path which my fore-fa-thers trod, Thro' the land of their so-journ, Thy
f dim.
 deems when oppressed: Re-stores me when wand'ring, Redeems when oppressed
 kingdom of love: Thro' the land of their so-journ, Thy kingdom of love.

328. The Hyacinth.

Oxenford.

Finsuti.



1. A wel-come flow'r in-deed art thou, So sweet, so sweet and come - ly; Thou
2. At home with-in the moss - y glade, We love, we love to greet thee; In



ALTO.

wilt by cot or man-sion grow, Be it proud, . . or home-ly! Wher-
gar-dens fair by (*Omit.*)

Sopr.

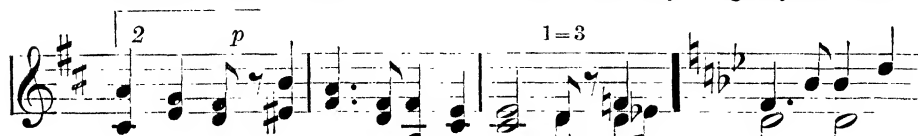


e'er thou art 'tis sweet, O sweet, with thee and thy bright eyes to meet! Wher-

rall.



e'er thou art 'tis sweet, O sweet, With thee and thy bright eyes to meet!



mor - tals made, We love, we love to meet thee! Wher - e'er thou art 'tis
Wher - e'er thou



sweet, O sweet, with thee and thy bright eyes to meet! Wher -
art 'tis sweet, O sweet, Wher -



e'er thou art 'tis sweet, O sweet, with thee and thy bright eyes to meet!
e'er thou art 'tis sweet, O . . . 'tis sweet!

The Hyacinth.— Concluded.

f *p*

A leg - end strange sur-rounds thy name, O flow - ret, flow - 'ret
O flow - 'ret

f *p*

ten - der; And thou thy niche of clas - sic fame Wilt

f

ne'er, wilt ne'er sur - ren - der! Wher - e'er thou art 'tis
Wher-e'er

f

sweet, O sweet, With thee and thy bright eyes to meet! With
with thee

rall.

thee, . . . with thee, . . . And thy bright eyes to meet!
With thee, with thee,

329. Lullaby.

Brahms.

Lul - la - by and good - night, With ros - es be -

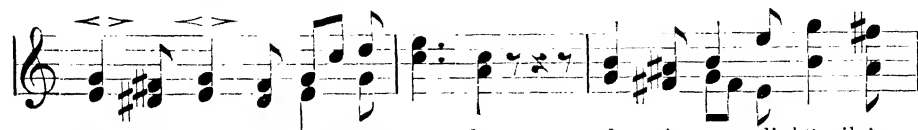
dight, With li - lies be - sted, is ba - by's wee bed.

330. Onward Drift, My Boat.

F. Kuckez.



On-ward drift, my boat, so gen - tly, On the soft-ly ebbing tide.



Cra - dled on the gleaming wave - lets In the moonlight's silv'ry



glow. O'er the wave sweet mu - sic floats, Sweet as si - rens' witching



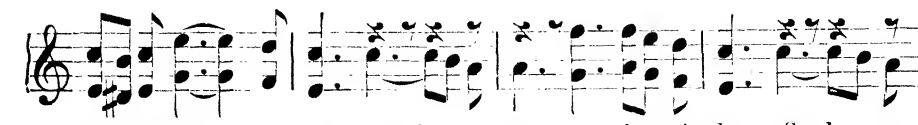
notes, O'er the wave sweet mu - sic floats, . . . Sweet as



si - rens' lovely witching notes, On - ward, on-ward drift, my boat, so gen - tly,
S. AND A.



On the soft-ly ebbing tide, Cra-dled on the gleaming wavelets In the



moonlight's sil - v'ry glow. Send my song a - long the deep, Send my

Onward Drift, My Boat.—Concluded.



Where dear friends their watch do
song a - long the deep, Where dear friends their watch do keep Where dear



keep,
friends their watch do keep. Send my song a-long the deep Where dear



friends their watch do keep, Send my song a-long the deep, Where dear



friends their watch do keep, watch . . . do keep. . . .

331. Study.

Mozart.



332. The Streamlet.

B. Page.

A. W. Marchant.

Moderato.



1. By the mar-gin of the streamlet, Where the sweet wild flow-ers blow,
2. Where the way is dark and sha - dy, Where the midg - es skim the pool,



Now in sunshine, now in sha-dow, Full of joy we gai - ly go.
Where the moss is green and glos-sy, Where the breeze is fresh and cool.



By the low - ly weep-ing wil - low, Bend - ing o'er the qui - et stream,
Fra-grant with a thou-sand flow - ers, Full of joy, and full of life,

rall. e dim.



Where the reeds and rush - es whis-per, Where the fair - ies dream.
Here we'll spend some joy - ous hours.— Far a - way from strife.

mf a tempo.



Sail, sail, sail a - way, Through the gold-en sum - mer day.



Down the ma - gie - haunt-ed stream, Sail, sail a - way.

Heine, tr.

333. Thou'rt Like a Flower.

Rubinstein.

The alto softly sung.

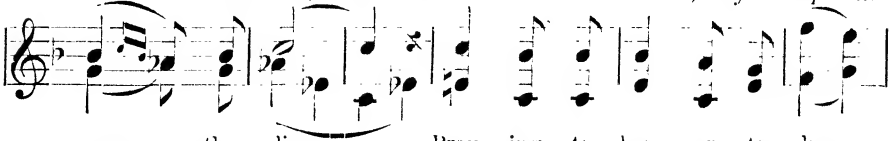
Thou'rt like a love - ly flow - er, So fair, so pure, so bright, I
 Du bist wie ei - ne Blu - me, So hold und schön und rein, . Ich



gaze on thee and long - ing Comes o'er my heart's de -
 schau' dich an, und Weh - muth Schleicht mir ins Herz hin -



light. . . I would that on thy fair tress - es My hands might
 ein. . . . Mir ist, als ob ich die Hän - de, Auf's Haupt dir



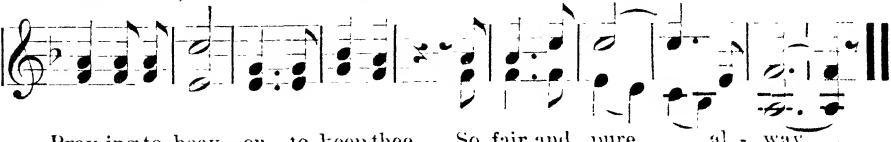
gen - tly lie, . . . Pray - ing to heav - en to keep
 le - gen sollt . . . Be - tend das Gott dich er - hal -



thee, So fair and pure al - way. . . Pray - ing to heav - en to
 te, So rein, und schön, und hold. . . Be - tend das Gott dich er -



keep thee, So fair and pure . . . al - way. . . .
 hal - te, So rein, und schön . . . und hold. . . .



Pray - ing to heav - en to keep thee, So fair and pure . al - way. .
 Be - tend das Gott dich er - hal - te, So rein, so schön, und hold. .

334. The Postilion.

F. E. Weatherly.

J. L. Molloy.

Vivace.



1. The night is late, we dare not wait, The
2. Oh, I've a wife in Bris - tol town, A



winds be - gin to blow, . . And 'ere we gain the
wife and chil - dren three, . . And they are sleep - ing



hol - low plain There'll be a storm, I trow; . . And
safe and sound, But she keeps watch for me; . . And



as we pass the Beggar's tree, Look out'n the dark, look out, . The
who would quake the road to take With such a dream in store, Tho'



phan - tom horse - man you will see, He will crack his whip and
ra - vens croak on hang - man's oak, And a storm be at our

The Postilion. — Concluded.

shout: . . Ho - lä! Ho - lä! Ho - lä! . . . He will
and shout :
fore? . . . Ho - lä! Ho - lä! Ho - lä! . . . And a
our fore?

crack his whip and shout : Ho - lä! Ho - lä! Ho - lä! . . .
storm be at our fore? Ho - lä! Ho - lä! Ho - lä! Ho - lä!

rit. *a tempo.*
Who's for the coach to - night? For we are boun' for
Who's for the coach?

Bris - tol town be - fore the morn - ing light : Ho - lä! . . .

. . . Ho - lä! Ho - lä! . . . lä! Ho - lä! . . .

335. The Jasmine.

E. Oxenford.

Pinsuti.

p

O frail and ten-der jas-mine tree, By soft - est breezes

cres. *f*

The Jasmine.—Concluded.

a tempo. *rall.* *3=6*

workmanship Re-veals a mas-ter-hand. The ver-y bees that

rit. *a tempo. Animato.*

haste to sip O'er - come with won - der stand! Thy

ti - ny flow'rs of snow - y hue Trans-fix them with a - maze, Till

p *rall* *3 5* *D.S. f*

fear-ing they some harm might do, They pass up - on their ways!

336. Calm is the Lake.

Pfeil.

p Lento.

1. Calm is the lake; The birds are sleep-ing, A whis-per, soft-ly pass-ing
2. Calm is the lake; The stars of heav-en Gaze down in peace serene and

seems; The shades of eve - ning o'er earth creep - ing, Are shroud-ing
deep. O hu - man heart, be thou con - tent - ed, Thou too shalt

mp

Na - ture in sweet dreams, Are shroud-ing Na - ture in sweet dreams.
rest in bless - ed sleep. Thou too shalt rest in bless - ed sleep.

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